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A few days ago the G. O. M. came here from Vienna. I resolved to get from him the true story of the recent Ischl tragedy. A bold undertaking, and remembering various stories of the G. O. M.'s irascibility, before I set out for the Central Hotel I provided myself with a pair of brass knuckles and a youth's size sand-bag.

I found Leschetizky wrapped in an old brown dressing gown, his feet in slippers, cigar in mouth, sitting before his writing table, copying a manuscript. At his elbow stood a tray of breakfast dishes. Near him was a grand piano. On the rack were Paderewski's "Manru," orchestral score, and Rosenthal's "Papillons."

Pictures of Leschetizky are scarce, and I am a poor hand at portraying features. Imagine a face made up of distinguishing characteristics from the masks of Johannes Brahms, Henrik Ibsen and Arthur Schopenhauer. My first impression was beard, white, bushy and aggressive. Beard on his cheeks, on his chin, on his lips, on his eyebrows, on his head. He has a trick of raising for an instant every few minutes the two beards that serve him as eyebrows. Then one's impression changes to eyes. And what eyes they are! Small, keen, piercing, of amazing freshness and fire for a man of seventy-one years. Brown, or blue, or grey? I don't know. His glances were like flashes of lightning. They glowed for an instant, and then down came those bunches of beard.

"From THE MUSICAL COURIER, eh?" he asked, in German. "I like that paper more than it likes me."

"Not a very auspicious beginning," I thought. Aloud I said: "I came to find out, Meister, whether—"

"Not a word of it true," interrupted Leschetizky vehemently. "I have already instructed my lawyers to proceed against the papers that printed those libels."

"Would you mind telling me the true state of affairs?"

"Certainly. This young Frenchman, this pupil of mine, Gaston Lherie, had been recommended by Saint-Saëns. I soon noticed that Lherie was eccentric. He was by no means my favorite pupil. I don't like young men who wear tremendous hats that cover their eyes, flowing scarfs like bibs and hair like the foliage of a tree. Those are not the things that stamp one a great pianist. Lherie was never happier than when attracting attention. Everyone stopped on the streets to stare after him. He was not popular among his fellow pupils. I have one pupil, Miss Winnie Pyle, from Texas, who is probably the most beautiful American girl I have ever seen—and I have seen many beautiful American girls. Lherie fell in love with Miss Pyle. He told her so, but she would have none of him. Everybody spoke of Lherie's infatuation and his queer behavior. He went about mumbling and threatening that he would shoot himself. Finally summer came, and my wife and I went to Ischl. Miss Pyle spent her vacation in Hallstatt, an hour or so from where we were. Some weeks ago Lherie visited us. He spoke of going to Hallstatt and proposing once more to Miss Pyle. Against my advice he went. Witnesses of the meeting between the young persons say that Miss Pyle was very decisive in her final refusal of Lherie. She told him to keep away altogether. The same day I received a telegram from the girl saying 'Lherie

just left for Ischl. Threatens to shoot himself. Watch him.' I sent my wife and her sister to the hotel at which Lherie had his room. They were to bring him back for dinner. Nearing the hotel they suddenly saw Lherie standing in the doorway. As they approached, Lherie turned and ran upstairs. A minute later a shot was heard, and the poor boy was found dead in his room, with a bullet through his heart. That is all."

"Then you are not seeking a divorce from your wife?"

"Nonsense. Of course not. Why should I? My wife is coming here in a day or two."

"How do you account for the garbled version of the affair that reached the Berlin papers?"

"An enemy is responsible for that, a woman, a pianist, who lives in Berlin. I know her. Only women are capable of such despicable meanness."

Nothing loath to change the subject I drifted into other questions.

"Who is the most talented pupil you ever had?" Of course I expected him to say Paderewski.

"I have had many very talented pupils. Some are better known, some less known," evaded Leschetizky diplomatically. Up came the eyebrows and he flashed a smile at me.

"Was Paderewski a great pianist when he came to you?"

"Decidedly not, as he himself will admit. His touch was hard (!), his technic lacking in every essential. But he was a worker. He was as willing as a child. I put him at Czerny, and kept him at Czerny for six months."

"Did you foresee his great success?"

"One can be sure of nothing, but I well remember a conversation I had with Professor Epstein one night at a concert of the Tonkunstler Verein in Vienna. 'He'll never be much,' said Epstein after Paderewski had played on that evening. 'Wait,' I answered, 'give him time to get out into the world.' I based my prediction on a knowledge of his character. He is a wonderful judge of human nature. He knows how to handle people. The greatest diplomat among the pianists, not even excepting Franz Liszt. And before all things a man of noble character. A prince in his friendship."

"Of course you knew Liszt?"

"Intimately. I knew him as a comparatively young man."

"Then you remember his early struggles, his battles—"

"Liszt never battled, and he never struggled; he conquered. I well remember his concert in Vienna after his first great Parisian successes. He was to play the piano part in Hummel's Septet. The hall was crowded. On the estrade sat Vienna's highest aristocracy. The six players were assembled on the platform. The seventh, Liszt, was missing. After five minutes he came in, strolled over to the estrade, and conversed nonchalantly with several princes and princesses of the royal house. The audience were aghast. The six musicians were horrified. After ten minutes Liszt remembered that he had to play. He walked slowly to the piano, sat down, and surveyed his audience. Then he looked at the piano. On the rack stood the music. Closing the book he threw it under the piano. 'What?' cried the audience, 'he would play without notes? Impossible! What impudence!' Then Liszt removed the rack and threw that under the piano. Finally the performance began. And such was Liszt's power over his audience that before twenty lines had been played the house was in a turmoil of excitement, and at the close of the piece it rose at Liszt and cheered him to the echo. That was the first time an artist had played from memory at a Vienna concert."

"I believe you are an old friend of Joachim, too, are you not? He is the dean of music here, you know."

"Yes, so I hear. But I am opposed to cliques and parties in music. They narrow and hamper art. Joachim and I have had many quarrels. We are opposite poles in music. I try to foster individuality; he tries to kill it. I hear that Rosenthal quarreled with him at a music festival recently about the proper tempi of the Schumann Concerto. Forty years ago I quarreled with him in London about the tempi of the Schumann Quintet. That is one of his pet hobbies. But he is small in other respects, too. I remember a benefit given in London years ago for the dying violinist Ernst, one of the greatest artists of his time. Wieniawski and Joachim were asked to play. 'What will you play?' asked Wieniawski. 'Ernst's "Elegy,"' replied Joachim; 'and you?' 'Ernst's "Othello" Fantasia,' answered Wieniawski. Joachim objected, and contended that the piece was not worthy of Wieniawski. 'What would you advise?' finally asked the latter. 'Play Ernst's "Erlking" transcription for violin alone,' was Joachim's friendly suggestion. The piece is one of the most difficult and ungrateful in the whole range of violin literature. The joke of the matter turned out to be, however, that Wieniawski learned the transcription in a week, and with it made the success of the concert."

"Are Joachim and you not of the same age?"

"No, he is older, but he is very sensitive on the subject of his age. In Dresden we met at the opera. I was walking up the stairs. 'How do you manage to climb so briskly at your age?' asked Joachim. 'How did you manage at my age?' I returned. There were a number of artists about, and they all enjoyed the joke."

"Did you know Brahms?"

"I used to call him Hans."

"And Rubinstein?"

"We were like brothers. Brahms and Rubinstein hated each other, and each other's compositions. I remember meeting Brahms in Hamburg just after Rubinstein had died. 'Christus,' Rubinstein's oratorio, was being performed. I was in raptures about the music. Brahms growled his dissent. 'Look here, Hans,' I shouted, 'I'm no Brahmsite, and I'm no Wagnerite. But I'll tell you one thing: I can put my finger on this place in your music and say it sounds like Wagner; on a third and say it sounds like Schumann, but I'll be damned if I can put my finger on any place in your music, or in anyone's else for that matter, and say it sounds like Rubinstein.'"

Leschetizky roared with laughter at the remembrance. I did not ask what Brahms had said to him.

"How many pupils have you, meister?"

"About ninety, and they are all waiting for me to return to Vienna. I won't hurry though. I need the rest—and so do they."

"Do people pester you much with requests to play for you?"

"Indeed they do, but I have acquired a wonderful technic in disposing of them. Once I was badly caught. A girl came to play for me. I had to listen. She was bad. 'My dear child,' I said, 'the piano is a difficult instrument. Let me try your voice.' She sang a few tones, and I advised her to study singing. 'You see,' I argued, 'singing is easy because you always have but the single tone. On the piano there are the bass, and the harmonies, and the double notes.' Quite content the girl left. Two years later a young woman forced her way into my house and insisted on singing for me. 'But I know nothing of the voice,' I protested. Without the loss of a moment she began to sing. She was bad. When she had finished I said: 'You see, singing is difficult. Absolute purity of tone is required. Now, why don't you study piano? That's easy. Each note is labeled C. D. E.' 'But you told me to study singing,' she said, tearfully. 'Merciful heavens, it was my pianist of two years before! Tableau!'"

"Will you tell me, meister, exactly of what the celebrated Leschetizky method consists?"

Leschetizky tiptoed to the door, peered through the key-hole, and turned the bolt and key. Then he fastened the windows, poked an umbrella up the chimney flue and pulled down the blinds. He beckoned me to the piano.

"My boy," he said, "I'll tell you. The Leschetizky method—"

Wouln't you like to know? That would be a cheap way of acquiring knowledge to buy this copy of THE MUSICAL COURIER for 10 cents. I intend to give lessons in the Leschetizky method now for \$10 the minute. And I heard the grand old man of the piano play for over two hours. Fifteen dollars the minute will buy a lesson from me, with a full description thrown in of the impressions I received from Leschetizky's playing. The classes are now forming. There are an unlimited number of vacancies.

LEONARD LIEBLING.

Berlin Concerts.

The second Nikisch concert was a vast improvement over the first. Our good Philharmonikers always spend four months of every summer in Scheveningen (Holland),

hard by the sea. There they make music daily, the sort of music that suits livers on the beach. They rollick through an overture or two, play and repeat Händel's Largo or Gounod's "Ave Maria," and are not above ending a program with a tuneful waltz by Strauss. The poor fellows need recreation after their arduous season here, and they make the most of their summer by the sea. They return to Berlin high in spirits and lax in rhythm. For a week or so the fun continues at the popular concerts, under Father Rebicsek's indulgent baton. Then along comes authoritative Mr. Nikisch from Leipsic, and with his iron will and firm beat he molds the orchestra into shape. This process was going on when we heard the first Philharmonic concert; at the second it was finished, and Nikisch had tuned and toned his instrument to his liking.

The Brahms Symphony in C minor was a superb performance. It would be hard to imagine a more suave and polished reading. Nikisch understands well how to smooth away rough edges and sharp corners.

Curiously enough, some of the German critics petulantly cry out against this very suavity and polish. Notably Dr. Schmidt, of the *Tageblatt*, wants his Brahms with the edges unsmoothed and the angles unplanned. A beautiful Brahms is no Brahms to the erudite Berlin critics. Whence comes the tradition, might I ask, that Brahms must be ugly in order to be correct? His own performances were no criterion. Persons who frequently heard him play and conduct his own works have told me that neither as a pianist nor as a leader did Brahms display the slightest interpretative ability. Some have even accused him of lack of musical taste.

Far be it from me to pose as an arbiter in this vexed question. The Berlin critics must know, for do they not know everything? But I cannot refrain from suggesting that some of these gentlemen, who are so ardent in their propaganda for the works of Brahms, might win many more friends for him from among the general public if they assured us less eagerly and less constantly of our utter inability to understand the cryptic Hamburg master. Music that can never be understood might as well never be written. There is nothing that our modern public does not understand; there is much that it understands only too well. It is by seeking and presenting the beauty in an art work that we win for it general understanding and lasting appreciation. Admiration of ugliness is perversion.

If Nikisch does not interpret Brahms properly, then there is no one in Berlin who can teach him.

The audience was evidently of my opinion, for it showered applause on Nikisch and his band after the last movement. Both were forced to repeated acknowledgments.

Nikisch is holding to his purpose of giving us one novelty at each concert. Last week the novelty was "Elaine and Launcelot," symphonic ballad, based on the versified tale of the same name by Tennyson.

Of the composer the program book said: "Anton Averkamp, born February 18, 1861, in Willige Langerok, Holland. Now living in Amsterdam, where he teaches singing and leads the 'Klein Koor a Capella.'"

Of our modern virtuosi we expect finger technic as a sine qua non; of our modern orchestral composers we expect technic in orchestration. Nearly all of them have it. We distinguish and rank them chiefly by the musical ideas for which the orchestral apparatus is set in motion.

Averkamp's musical ideas are pleasing, but not important. He lacks the power of characterization, the ability to suit the musical phrase to the word. That is a fatal defect in program music. To be sure a note informs us that "for those who do not wish a 'program' the poem need not exist." That only makes matters worse, for if the music does not illustrate the poem then why give the piece its suggestive title? Precisely that is my objection to the music. It might with equal propriety have been labeled "Calypso and Odyssey"; or "Heloise and Abelard"; or "Adam and Eve"; or "Phaedra and Thais"; or "Paris and Helen."

Averkamp's harmonization is Wagnerian. Whose is not, nowadays? The similarity was made even more evident by a slip of good taste on the part of Nikisch. He followed the "Elaine" ballad immediately with the Prelude and Love Death from "Tristan and Isolde."

Ysaye was to have been the soloist at this concert. He fell ill at the public rehearsal, and left the platform after playing very badly two movements of Beethoven's Violin Concerto. Ysaye generally falls ill when he is expected to play this work in Germany. We might almost exclaim with the comedian, "The first time it was an accident; the second time a coincidence; the third time a habit."

Fritz Kreisler was in town, and they asked him to play the Beethoven Concerto at the evening concert. Kreisler did not fall ill. He unpacked his fiddle, which he had hardly touched during a six months' summer vacation, and without a rehearsal he faced a vast audience that had

hitherto regarded the classical concerto as the sacred private property of Meister Joachim. Kreisler was aware that to the critics here every tone was heavy with tradition, every measure hung with the cobwebs of convention. But he played with courage and conviction, and it speaks well for his supreme musicianship and his personal magnetism that he conquered both critics and public. He proved to us that a tone can be noble, yet sweet, and that breadth can be attained without scraping, and sincerity of expression without sawing. In cadenzas of his own Kreisler displayed some amazing technic. He was applauded to the echo.



Alma Stencil, a thirteen year old pianist from San Francisco, gave a concert at Beethoven Hall, with the assistance of the Berlin Philharmonic Orchestra. That in itself is a notable achievement for a child, but the wonder is heightened when I add that Miss Alma played from memory Sauer's comparatively new E minor Concerto, Liszt's E flat Concerto, and a group of five difficult solo pieces. Truly, "es gibt keine Kinder mehr" (there are no children nowadays), as a venerable auditor remarked after the diminutive pianist had crashed out the resounding octave finale of the Liszt Concerto.

The little girl's fingers are fleet and accurate, her tone is smooth and well shaded, her memory is unfailingly firm. Such defects as there were—for instance, occasional faulty phrasing and misuse of the pedal—it would be hardly fair to criticise. Discussion of a child's playing must always remain purely relative. Miss Alma is so very musical that frequent hearings of great players and further assiduous study should quickly remedy the defects I have mentioned.

Some older pianists might find it difficult to imitate the tender pathos with which the youthful virtuosa sang the Quasi Adagio from Liszt's Concerto. In episodes of this nature she was surprisingly mature. A melodic Liszt-Mansfeld transcription and Schumann's serious F sharp Romanza revealed a nice appreciation of tonal values. In the romantic Sauer Concerto Miss Alma knew well how to contrast effectively the two movements named respectively Allegro patetico and Larghetto amoro.

The audience, among whom America was well represented, applauded tirelessly, and after half a dozen recalls compelled the future Carreño to add an encore.

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utier freedom from affectation, a fault as common in precocious children as it is disagreeable.

Perhaps for this, as well as for her musical accomplishments, praise is due Hugo Mansfeldt, of San Francisco, the teacher of Alma Stencel.

they deserve their renown. In ensemble, exactness and dignity they equal the best of our orchestras. If they had the elasticity of the Berlin Philharmonic players, and if Steinbach had some of the sensuousness of Nikisch—but “ifs” are as odious in art as comparisons.

At the first concert there were performed Brahms’ C minor Symphony; Bach’s A minor Concerto, and Schumann’s Fantaisie for violin and orchestra, op. 131, both pieces played by Joachim; a Rondino for wind instruments, by Beethoven, and an overture to one of Gozzi’s comedies, by Joachim. The Schumann, Beethoven and Joachim numbers might well have been spared us. Joachim, the “king of the violin,” hardly gave a royal performance of Bach’s Concerto. His tone was uneven, his intonation impure, and his technic inaccurate. By far the best performance of the evening was the Brahms Symphony.

I missed the second concert, but heard brilliant reports of the artistic piano playing of J. W. O. Voss, a young American, who scored a big triumph in Tschaikowsky’s popular B flat minor Concerto.

About the third concert I shall be able to tell you next week. At the fourth Richard Strauss will conduct portions of his opera “Guntram.”

Wilhelm Ammermann, from Hamburg, came here to wrest from Berlin’s reluctant critics the acknowledgment that he is a capable conductor. For this purpose he hired the Philharmonic Orchestra, and gave a concert at Beethoven Hall, with a program of works by Beethoven (“Egmont” Overture), Schumann, Mendelssohn, Wagner and Napravnik. Herr Ammermann has been acknowledged a capable conductor, and presumably by this time he has returned to Hamburg. Why the concert in Berlin, where we have Weingartner, Muck, Nikisch and Strauss?

The Napravnik number, “The Demon,” proved to be interesting, nay, exciting. It is based on a poem, an Oriental legend, by Lermontoff. The music is strenuous, almost fierce, and constitutes a most grateful bit of virtuosity for a first-class orchestra.

Frida Quehl, from Cologne, gave a concert at Beethoven Hall with the Philharmonic Orchestra. Bruch’s “Scottish Fantasy” and Vieuxtemps’ D minor Concerto formed a severe test of her musical and technical powers. Miss Quehl proved to be one of the most promising violin talents we have heard here for many a day. She has an unusually luminous tone, highly developed technic and temperament in abundance. If anything, she has too much temperament. At times it led her into slight exaggerations of sentiment and phrasing. Further finish in double stopping and artistic moderation would make Miss Quehl one of our best young female violinists.

Frederic Lamond gave his second Beethoven recital at Beethoven Hall, of course. Mr. Lamond is attracting most favorable critical attention with his thoughtful, musicianly readings. I could hear but one number, the “Diabelli Variations,” and the highest praise I know for Mr. Lamond is to say that he made this hideous number almost bearable.

Richard Buhlig, a Leschetizky pupil, made his first appearance here. He has good fingers, he is musical, he has temperament, and he looks like Paderewski. All of which augurs well for his future. He should learn to caress the keys, rather than to stab them, however. An agreeable tone is an important factor in a pianist’s future.

At the Singakademie I heard Juanita Brockmann (violin), and Emerich Schreiner (singer). Miss Brockmann is a fairly finished player, with warmth of tone and musical expression. Mr. Schreiner was far from finished. He will be, though, by the critics, I fear me.

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October 26, 1901.

A DÉLAIDE BORGHI-MAMO, a famous opera singer of bygone days, is dead.

Under the impression that THE MUSICAL COURIER would receive from another source an account of this celebrated singer's death, I have not sent you this biographical sketch sooner.

Signora Adelaide Borghi-Mamo, who died at her villa near Bologna on September 28 last, had reached the ripe old age of seventy-five, being born in the year 1826, on the 9th day of August.

The then celebrated tenor Donzelli, with true artistic intuition, was the first to discover the young girl's beauty of voice and talent and to direct her early vocal studies, preparing her débüt in opera at Urbino in 1843, when Adelaide was only seventeen years of age. But it was later at Bologna that she really began her artistic career, which continued to be a succession of triumphs in all the capitals of Europe.

After singing in the large theatre of San Carlo at Naples, the youthful artist passed on to the Opéra des Italiens at Paris, where she remained four consecutive years, singing in company with Frezzolini, Grisi, Penco, Bosio, Mario, Tamberlik, Graziani and other celebrities of the day.

Some time after this the singer left the French capital for reasons of poor health. Later, in Italy, the grand opera houses all became rivals and vied with one another in securing the services of the singer whose fame was then spreading so rapidly, and in turn Adelaide Borghi-Mamo appeared at all the great opera houses of Italy—the Scala (Milan), the Regio (Turin), the Fenice (Venice), the San Carlo (Naples), the Pergola (Florence), the Carlo Felice (Genoa), &c. During the height of her career, from 1860 to 1866, she sang at Bologna in the Comunale the operas "La Favorita" and "Il Profeta" under the direction of Marian. At the Brunetti in 1866 she sang the title role in the opera "Sapho," arousing her audiences to unbounded enthusiasm that must have been akin to frenzy.

La Borghi-Mamo, with a phenomenal voice ranging from low fa to high do, was one of those artists who could readily adapt herself to the requirements of such widely differing characters as the prima donna roles, for instance, in the operas of "Cenerentola," "Sonnambula," "Faust," "Semiramide," "Profeta," "Otello," "Sapho," "Barbiere di Siviglia," "Favorita," "Don Pasquale," "Don Giovanni" and "Anna Bolena."

How few such artists are to be found to-day!

Borgh-Mamo also held the position of royal-imperial court singer at the principal courts of Europe. She had sung in the Burg Theatre at Vienna, at the marriage of Emperor Francis Joseph, and for Napoleon III. and Empress Eugenie she sang every Sunday during her stay in Paris at the Royal Chapel in the Tuilleries. Everywhere, at Madrid and Lisbon, at London the same as at St. Petersburg, Borghi-Mamo created the wildest enthusiasm with her glorious voice, and she was received with the greatest possible attention and distinguished honors by the reigning sovereigns.

Among the fifteen or more operas specially written for her may be mentioned the "Statua," by Mercadante; "Marco Visconti," Petrella; "Nina pazzo per amore," Coppola; "La Magicienne," Halévy (produced at the Paris Opéra in 1868); "Herculanum," Félicien David, and an opera by Pacini.

Adelaide Borghi-Mamo has left among her possessions a highly prized and valuable album containing original romances and melodies inscribed and dedicated to her by Rossini, Mercadante, Halévy, Auber, Pacini, Coppola and Eslavo Verdi; also autographs and sketches by Domenico Morelli, Vertunni, Falcinieri, Chieviski, Blaize, Meissner, Carelli, Rocco, Duclere and others.

Besides having been a celebrated artist, a brilliant operatic star, Borghi-Mamo leaves a reputation for charitable deeds in various directions, for which her memory will be cherished, honored and revered by many a grateful soul.

King Vittorio Emanuele III. and Queen Helen, during their recent visit to Milan, inspected, among other places, the "Casa dei Musicisti," erected and endowed by Verdi, and in which is the tomb of the immortal master.

The royal couple was there received by the committee in charge, consisting of the Signori Negri, Ricordi, Labadini, Carnelli, Campanari, Boito and others. Among the company present were also many celebrities, theatrical and musical.

After remaining for some time at the tomb of Verdi in deep and devout meditation, their Royal Majesties then repaired to the grand concert room (salone) on the floor above, the King accompanied by the Commendatore Giulio Ricordi and Queen Helen by the Signore Negri. In the concert room the party was addressed by the president, Signor Negri, who spoke briefly on the merits and character of the "Grand Old Man," the great composer Verdi;

of his lofty ideals, his patriotism, his benefactions, &c., concluding by calling attention to the little Verdi Museum, now annexed to the salone, and for cheers, which were heartily given, with "Viva il Re, Viva Savoia, Viva la Regina!" After which the company betook themselves to the interesting little museum of Verdi relics—first, however, recording their respective names in a special register for visitors.



Apropos of Verdi—a number of letters written by the great composer of "Aida" are about to be published at Bologna. Thirty years ago, when the poet Ghislanzoni was engaged upon the libretto of "Aida," Verdi wrote him these letters. They are said to contain all sorts of hints and suggestions from the composer as to the scenario, concerning the opera, and including some of the lyrics. The whole correspondence in fact shows with what extreme care and interest Verdi followed every detail of the libretto of his "Aida."



Sonzogno's Teatro Lirico Internazionale opens to-night with a fine cast in Saint-Saëns' opera, "Sansone e Dalila"; Signora Adele Cucini as Dalila, the tenor Carlo Barrera as Sansone and the baritone Alessandro Arcangeli as the High Priest.

"Chopin," the new opera by Orefici, is, after all, not to be the first work for performance, as was so positively announced.

Other operas to follow immediately will be the Chopin work above mentioned; "Werther," by Massenet, and the same composer's "Cendrillon." Of these, "Werther" will be the second in order to be given, with Cesira Ferrani and Carlo Delmas in the principal parts.



However, in Italy you are never quite certain what is going to take place until it has happened, and then you are not altogether sure that it did happen, so unreliable is all information obtainable and so contradictory all later reports.

At times I have been accused of French-Irishisms, and I am almost afraid of having been guilty of one just now.



The Dal Verme Theatre opened for the "grande stagione d'autunno" this week with Puccini's "La Tosca" and a strong cast, including Signora Elena Bianchini-Cappelli as the Tosca, tenor Eduardo Garbin as Cavarossi and the baritone Eugenio Giraldoni as Scarpia.

The next opera at this house will be Verdi's "La Forza del Destino," which is to be followed by Wagner's "Lohengrin."



Following is the important and interesting (!) list of operas to be given at the Scala during the Carnival and Quaresima seasons this coming winter, which I send you without any comment:

Walküre Wagner
Linda di Chamounix Donizetti
Germania (new) Franchetti
Trovatore (bis) Verdi
Messa da Requiem Verdi
Hänsel und Gretel Humperdinck
Euryanthe (first time in Italy) Weber

DELMA-HEIDE.

STELLA PRINCE STOCKER.—Thursday evening, November 21, at Columbus Hall, West Sixtieth street, Mrs. Stella Prince Stocker will give her lecture on Indian and other American music. Miss Rebecca MacKenzie will assist with vocal selections. The lecture is in the course provided for the city by the Board of Education. It was given on November 4, under the same auspices, and was enthusiastically received.

Mrs. Stoker is giving a series of lectures, assisted by her pupils, at her residence studio, 17 West 103d street.

NATIONAL CONSERVATORY ORCHESTRA.—The proceeds of the first concert of the National Conservatory Orchestra, to be given at the Madison Square Garden Concert Hall on the evening of December 18, will be donated to the McKinley Memorial Fund. Boxes and tickets may be had by applying by letter or in person at the office of the conservatory, 128 East Seventeenth street, New York city.

HALLOCK PIANO RECITAL.

MISS MARY HALLOCK, a young American pianist of high promise, gave a recital in Mendelssohn Hall last Thursday afternoon, before an audience that thoroughly enjoyed her playing. After her performance of the G minor Sonata of Schumann her hearers realized that she was a young lady of uncommon gifts. Since Schumann is both poetic and intellectual, and technically always difficult, few young pianists play his works in a convincing manner. A certain Berlin professor was in the habit of flying into a rage when students who played on trial for him selected something by Schumann. Students playing from notes were shocked to see him get up and fling the music across the room.

"When you are thirty-five and have had some experience then play Schumann," shouted the professor on one occasion to a young lady from Ohio.

Now Miss Hallock lacks probably fifteen years of the Berlin professor's age limit, and yet young as she is she plays Schumann with the true insight into that composer's works. Her beautiful, full round tone, technical skill, added to a nature almost Oriental in its warmth and poetic fervor, enabled the young pianist to present the sonata in a way that could only delight the lovers of Schumann. After the sonata she again revealed her imaginative powers and finished technic in the playing of "The Skylark," by Tschaikowsky. In the three part A minor Fugue, by Bach, Miss Hallock disclosed still more serious understanding of her art. With the Chopin pieces Miss Hallock did not quite come up to expectations, but her shortcomings may have been due to fatigue, for she is a young woman of fragile physique and dainty femininity in appearance. She played two Etudes, Nos. 2 and 7 in op. 25, better than she did the Nocturne and the Polonaises. Physically she did not quite cope with the Liszt Rhapsody. However, it's a pleasure to hear once in a while a pianist who does not pound the piano in the Liszt show pieces. The audience paid Miss Hallock a rare compliment, for nobody left the hall until the recital was over.

In music, as in other things, enough is as good as a feast. Miss Hallock's program was not much over an hour long, and for this as well as for the artistic success of the afternoon she is to be congratulated.

Miss Hallock resides in Philadelphia. She was born in far away Syria and educated in Europe. In social life she is a delightful young woman to meet, showing as she does the ease and grace of her cosmopolitan training.

STELLA NEWMARK'S RECITAL.

MISS STELLA NEWMARK, a young New York girl, who has studied the past three years at the Stern Conservatory in Berlin, gave a recital in the Astor Gallery of the Waldorf-Astoria last Tuesday (November 12) afternoon. A large and friendly audience applauded the young pianist. Many a veteran performer would shrink at the program presented by Miss Newmark. Some of the most difficult works by Bach, Chopin, Schumann and Liszt were played by the young woman in the usual chronological order. A well developed technic, a warm, firm tone and sincerity mark Miss Newmark's performances. Her reading of the Schumann Intermezzi was rather immature, but that is expected of all youthful pianists who attempt to play Schumann before they understand him. With Chopin Miss Newmark did better, and with Liszt better still. Doubtless many here will recall the childhood appearances of Miss Newmark. The talent which she displayed in her early 'teens seems to have been wisely directed. Miss Newmark is the daughter of the Rev. H. Newmark, of The Temple, at Fifth avenue and 125th street.

HAZARD MUSICAL AT HOMES.—Mrs. Elizabeth Hazard, the soprano, is now located in her handsome apartment in Ardsley Hall, Ninety-second street and Central Park West. During the season she will give a series of musical "at homes," which socially as well as musically promise to be interesting. Mrs. Hazard has added a number of new songs by American composers to her repertory. Few singers are more encouraging than this charming artist to the native song writers. From all parts of the country she receives songs by ambitious composers who have heard about her success as an interpreter of ballads.

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HAARLEM PHILHARMONIC MUSICALE.

THE Haarlem Philharmonic Society inaugurated its eleventh season last Thursday morning with a musicale in the Astor Gallery of the Waidorf-Astoria. Next to the orchestra, the ladies could not have done a better thing than give a morning concert with singers like Evan Williams, Gwilym Miles and Mrs. Morris Black. These three artists appeared in an interesting program, with the assistance of Emil Levy at the piano.

Mr. Williams is in good condition this season. The silvery quality of his tenor charms all. Mr. Miles' resonant baritone is always a pleasure to hear. Mrs. Black's contralto has broadened, and moreover she sings now with real warmth. Although all vocal, there was no monotony in this program:

Duet, Passage Bird's Farewell.....Hildach
Messrs. Evan Williams and Gwilym Miles.

Songs.....L. Damrosch
Von dem Rosenbusch.
Lenzes Lust.
Frühlingslied.

Mrs. Morris Black.

Song cycle, Summertime.....Roland
Evan Williams.

Duet, Night Hymn at Sea.....Goring-Thomas
Mrs. Morris Black and Mr. Miles.

Songs—
No Tidings Came from Thee.....Tschaikowsky
Pilgrim's Song.....Tschaikowsky
Serenade.....Tschaikowsky

Gwilym Miles.

Songs—
Ariette.....Vidal
Amour.....Tosti
Gruss.....Hadley
The Butterfly Is in Love With the Rose.....Hadley

Mrs. Morris Black.

Cycle, Eliland.....Von Fielitz
Evan Williams.

Trio, from Maritana.....Wallace
Turn On, Old Time, Thine Hour Glass
Mrs. Black, Evan Williams and Mr. Miles.

The song cycle, "Summertime," by Landon Roland, is in four parts, "Daybreak," "Morning," "Evening" and "Night." Its style is lyric, and the music is rather commonplace, but its ordinary character was redeemed by the ever beautiful singing of Mr. Williams. The other song cycle sung by Mr. Williams, "Eliland," is familiar to New Yorkers. Tenors, however, have not sung here as often as bassos. In the duets and trio the voices of the singers blended well together. This was especially so of Messrs. Williams and Miles, who have frequently sung together at public concerts.

The three songs by Leopold Damrosch sung by Mrs. Black are well worthy the attention of singers, for they are greatly superior to many modern compositions which certain artists will persist in singing. The little songs by Hadley, sung in the second half of the musicale by Mrs. Black, are pleasingly written. Mendelssohn has a setting for the little poem "Gruss," by Heine, but Mr. Hadley's score does not suffer by contrast. Mrs. Black sang these songs, as well as those by Vidal and Tosti, in a way that deserved the hearty recall which the audience gave her.

In the three Tschaikowsky songs Mr. Miles showed that he is growing artistically. He sang the "Serenade," which is the popular one "Don Juan," with the ring of true manliness. Both Messrs. Williams were rapturously applauded. Mr. Levy at the piano proved his value as an accompanist. While composed almost entirely of women, the audience was very demonstrative.

The society will give its next musicale December 12, and three more concerts after the new year. The officers of the society are: Mrs. Thomas H. Newman, chairman of the board of directors; Mrs. Isaac Mills, treasurer; Mrs. Mott D. Cannon, recording secretary, and Mrs. W. Rensselaer Lloyd, corresponding secretary. Mrs. Orison B. Smith is chairman of the music committee, and those

serving with her on that committee are Mrs. Frank Littlefield, Mrs. Arthur A. Stilwell, Mrs. John Boulton Simpson and Mrs. C. Edgar Anderson.

WALKER SEVERN MUSICALE.

THE first musicale of the Walker-Severn School of Music was given Monday evening, November 11, in the studio of Francis Walker, in the Van Dyck, Eighth avenue and Fifty-sixth street. The individual success of these artists is generally known in musical circles. Combined, the skill and experience promise to produce fine results. Mr. Walker is a baritone singer and teacher, and both in his singing and teaching he shows the breadth and culture that come of wide reading, travel and association with the best society.

Mr. and Mrs. Edmund Severn, who came to New York from New England several years ago, are something more than "good musicians." Mr. Severn is a violinist with remarkable ability as a teacher. As a composer, he is growing all the time and but for a nature that is rarely sensitive and refined he would be better known here. Mrs. Severn is a kind of musical magician. She is a rare ensemble pianist, a good solo pianist, a fine accompanist, and as a teacher both of voice and piano she has been most successful. Several of her pupils are singing in New York companies to-day. In Springfield, Mass., where she and Mr. Severn teach a few days each week, she stands pre-eminent as a piano teacher, and also as a vocal teacher. With Arthur Severn, the cellist, Mr. and Mrs. Severn compose the Severn Trio.

The musicale in Mr. Walker's studio was opened with two movements of Edward Schuett's Suite for Piano and Violin, played by Mr. and Mrs. Severn with that musicianship which delights the cultivated musician. As piano solos Mrs. Severn played extremely well the "Fantaisie Impromptu" and "Les Bacchantes," a composition by her husband. Mr. Severn as violin solos played two of his own compositions—a love song and a mazurka. The soprano, Charlotte Walker, was prevented by illness from singing, so her place was taken by Mrs. Catherine Welch, who contributed a group of songs, accompanied by Mrs. Guy Edwards. Mr. Walker, who was in good voice, sang "Im Walde," by Mierch, and "Germanensang," by Lassen.

Last Tuesday afternoon (November 12) Mr. and Mrs. Severn and Mr. Walker inaugurated their "at homes." Hereafter their friends will find them in from 4 to 7 p. m. Tuesdays during the season.

BERESFORD ENGAGEMENTS.—Arthur Beresford, the noted Boston basso, is engaged for three performances of "The Messiah," Albany, N. Y., Oratorio Society, December 18; Whitingsville Choral Club, December 27; Nashua, N. H., Singing Society, December 23; for the Lowell Orchestral Club November 17, and for the Haverhill Oratorio Society December 13, in "The Creation." Mr. Beresford is one of the few Boston artists whose services are in demand all over the country, and this season proves no exception to the rule. The artistic sketch, which has accompanied his circulars has proved quite a novelty, and many requests for copies are received in each mail.

ANOTHER OGDEN CRANE PUPIL.—Another successful pupil of Madame Ogden Crane is Marie Cleveland, who has joined Martin's company in the play, "Polly and I." She is a comedienne, and the company opens in Stamford, Conn.

BURMEISTER TO PLAY IN FITCHBURG.—Richard Burmeister, the pianist, will give a recital in Fitchburg, Mass., on Tuesday evening, November 26.

CARL ORGAN RECITAL.

SEVERAL hundred people were turned away from the "Old First" Presbyterian Church last Tuesday (November 12) evening, it being the first of the season's organ recitals by Mr. Carl, the organist and choirmaster of the church. The plan of issuing no cards of admission to these recitals is a comfortable one in some respects, but it also has its disadvantages. By 8 o'clock every seat in the church is occupied, and by 8:15, the hour of beginning the concert, the standing room is crowded, and therefore even those who arrive at the church on time cannot get into the church. After all it might be better to distribute tickets for the seating capacity of the church. The music at the "Old First" Church is now a feature in the musical life of the metropolis, and if the interest continues to grow in the future as it has in the past Mr. Carl and the trustees will have a problem upon their hands. Many other organ recitals, although "free" to the public, hardly attract a corporal's guard, but an army turns out to hear Mr. Carl, and grandly does he play the organ. The assisting singers last Tuesday evening were Miss Kathrin Hilke and Francis Rogers. Mr. Carl played two novelties, and the program throughout was one calculated to win applause, but happily it is forbidden in the sacred edifice. We say happily, because applause at most concerts amounts to nothing more than empty noise.

The organ and vocal numbers of the evening were:

Organ Sonata in C minor, No. 5.....Guilmant
Aria, Hear Ye, Israel (Elijah).....Mendelssohn-Bartholdy
Miss Kathrin Hilke.

Andante Pastorale (new).....Richmond
Toccata in E minor.....Callaerts
Vocal, Gloria.....Buzzi-Pecchia

Francis Rogers.

Gavotte in F major.....Archer
Te Deum Laudamus, for organ.....Baille

Vocal, Elsa's Dream (Lohengrin).....Wagner
Miss Kathrin Hilke.

Siciliano.....Bach
Etude Symphonique.....Bassi

Recitative, Bring Forth the Best Robe (Prodigal Son).....Sullivan

Aria, For This My Son (Prodigal Son).....Sullivan
Francis Rogers.

The King's Coronation March (new, first time).....Duncan
(Composed in honor of the coronation of King Edward VII.)

Miss Hilke, one of our best church choir singers, was in good voice, and sang particularly well the Mendelssohn aria. Mr. Rogers' sympathetic baritone seemed highly appropriate for the occasion.

The Andante Pastorale, one of the new works played by Mr. Carl, is a graceful and tender composition that promises to become familiar after several hearings. Unfortunately, another concert called the writer away before the closing number, the new march written for King Edward's coronation. Very likely Mr. Carl will put it in one of his other programs.

At this late day it is hardly necessary to allude to Mr. Carl's mechanical manipulation of his fine instrument, for he has stops and pedals under perfect control. In his playing, however, Mr. Carl unfolds the mental and spiritual sides of the compositions as few other organists do, and that is the secret of his hold upon the musical public here and in other cities.

The second recital was given yesterday afternoon (Tuesday). The assisting artist was Charles Schuetze, harpist. The remaining recitals announced are for Tuesday evenings, November 26 and December 3.

GREGORY HAST IN PHILADELPHIA.—Gregory Hast, the eminent English tenor, will give a recital in Witherspoon Hall, Philadelphia, Wednesday evening, November 20, in the series of the Philadelphia Concert Course, managed by C. Victor Dealy. Mr. Hast will have the assistance of Louisa May Hopkins, pianist, and William Silano Thunder, accompanist.

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MUSIC IN BROOKLYN.

MONDAY, Tuesday and Wednesday of last week were crowded days for the reviewer. The vibrations between Manhattan and Brooklyn would make crazy zigzag lines if drawn upon paper. But much of the music heard was worthy of the effort.

The music in Brooklyn began Monday evening at Wissner Hall, where the newly organized Venth-Kronold String Quartet gave the first in a series of four concerts. The program included an unfamiliar but very interesting quartet by Godard, the Mendelssohn Quartet in E flat major, Tchaikovsky's Andante Cantabile and piano solos played by Vahram Sevadjan. The hall was crowded and probably two-thirds of the people present were either musicians or students of music. Thus it may be understood that the new organization played before a sympathetic audience. The leader of the quartet, Carl Venth, is a violinist and composer of reputation. Although yet on the sunny side of forty he has played in public over twenty-five years, he having made his débüt when about eleven years old. Hans Kronold, the 'cellist of the quartet, is a well-known solo and concert performer. The second violin and viola are played by capable orchestral performers—Charles Moerenhout and Philip Herford. With such strong material, it seems unnecessary to write at length about the playing. The tone was always beautiful, and after these men have played together longer the ensemble will be better.

The Godard Quartet is one of a series written by the French composer. Why such excellent music should be laid upon the shelf while so many tiresome compositions are introduced at chamber music concerts is another one of those contradictions which no one wants to think about. The Tchaikovsky Andante Cantabile, written originally for the organ, makes an agreeable work for the string quartet. Mr. Venth played it with rare feeling and lovely tone.

Alas! the pianist of the evening broke in upon the quiet of a chamber music concert. His playing did not warrant the commotion he created. His hair, like that of a defeated football player, almost completely hid his face. This and other eccentricities startled the audience. Everybody in the rear of the hall got up to get a better view of the pianist. Naturally, with a personality so startling, the playing of the pianist became a secondary matter. His solos were the Tchaikovsky Berceuse, a Fantaisie by Ghorghoff and two of his own compositions.

At the next concert Messrs. Venth and Kronold will have the assistance of that accomplished pianist Mme. Berta Grosse-Thomason. The date is Tuesday evening, December 10.

After hearing half of the concert at Wissner Hall, the reviewer hurried to the Troetschel organ recital at the German Evangelical Lutheran Church, on Schermerhorn street. It was the 103d organ concert which Hugo Troetschel has given in that church. The assisting soloists were Miss Frieda Stender, soprano, and Carl Grienauer, 'cellist. When the reviewer arrived at the church Mr. Troetschel was playing "Souvenir de Lucerne," by F. J. Breitenbach. The work is highly descriptive, a kind of fantaisie in which both quiet and tempestuous nature in the Alps are depicted. The "Good Friday Spell," from "Parsifal," in marked contrast, was played next, and then Miss Stender sang "A Dream of Paradise," by Ham-

ilton Gray. This young woman is making her way, and moreover deserves all the encouragement she is receiving. Her voice is rich and sympathetic, and as she sings with an excellent method it is a pleasure to hear her. In the early part of the recital Miss Stender sang "Lamb of God," by Jacoby. The other organ numbers played by Mr. Troetschel were the Sonata Pascale, by Lemmens; the Bach Prelude and Fugue in A minor, and the Scherzo from Widor's Fourth Symphony. As an organist and teacher Mr. Troetschel stands pre-eminent in Brooklyn. Many music lovers outside of the German Lutherans are attracted to his recitals.



Tuesday evening the Tonkünstlers held their musical meeting at the Argyle on Pierrepont street, and, as is the rule with these musicians, the program continued novelties. Two works by Ludwig Thuille, the Munich composer, were played. The first was the Sonata for violin and piano in D minor. While not an absolute novelty, it is unfamiliar here. The other Thuille composition, a quintet for piano and string quartet, was played for the first time in this country, and it will probably never be better played. The artists were Alexander Rihm, piano; Max Bendix, first violin; Ernst H. Bauer, second violin; Jacob Altschüler, viola, and Leo Schulz, cello. This quintet should become popular, for it abounds in themes and situations that make some impression on the first hearing. The Sonata for violin and piano was played at the opening of the evening by Messrs. Marum and Rihm. Between the instrumental pieces Miss Frieda Stender sang songs by Von Fielitz, Chaminade and Louis V. Saar, Mr. Saar playing the piano accompaniments. The Saar songs were "Harfen Mädschen Lied" and "Ach, wer doch das Konnte," both of them written in that delightfully spontaneous vein for which Mr. Saar's vocal music is known. Miss Stender sang sympathetically, and was compelled to add an extra song, a compliment to her, for encores do not prevail at the Tonkünstler meetings.



Whitney Tew, the American-English basso, who made his débüt in Manhattan on Monday afternoon, made his first appearance before the Brooklyn Institute on Wednesday evening. The recital was given at Association Hall, Miss Anna E. Otten, the violinist, appearing jointly with Mr. Tew. As an extended criticism of Mr. Tew's Manhattan recital is published elsewhere in this number of THE MUSICAL COURIER, it seems but necessary here to add that Mr. Tew was in good voice and particularly toward the end of the evening astonished his hearers with his fine singing.

A young man of Mr. Tew's superior intelligence will not object if his admirers do not like his selections. The young basso gave almost the same program through which he introduced himself to his Manhattan audience on Monday afternoon. What was said in the other criticism about these songs can but be repeated here. Some of them were unfortunate. This writer knows that with a different program Mr. Tew would have captured New Yorkers as he has Londoners. The standards of taste are different and singers may be obliged to consider this. The Liza Lehmann twaddle and the foolishly sentimental songs of Maude Valerie White and other ambitious "lady" composers of the Lehmann-White order will not help the greatest singer to make his way.



Miss Otten, the young violinist, returned recently to New York with high laurels won at the New England festivals. Her playing last Wednesday night proved that the critics have not overpraised her. Her tone is bigger now and she has broadened since she was heard by this public. Her selections in Brooklyn were the Bazzini Elegy in G minor; Papillon in B minor, by Hubay; a

Madrigal in D major, by Simonetti; "The Bee," by Schubert; "Zapateado," a Spanish dance by Sarasate, and a Scherzo in G minor by Wieniawski. Miss Otten was accompanied at the piano by her accomplished sister, Miss Clara Otten. The ever faithful Isidore Luckstone played for Mr. Tew.

The following extracts are from the criticism in the Brooklyn Eagle of November 14:

MR. TEW.

Mr. Tew's voice at first blush, on the opening number, "Ahl mio cor," by Händel, seemed a trifle hard and unwieldy, but this or the impression of it soon wore away with succeeding numbers, and it was found that Mr. Tew has, in his voice, an instrument of very wide range of power or of sweetness at will in any register chosen, and that his repertory is a wide one. * * *

On Mr. Tew rested much of the labor of the evening, and if he had not proven himself to be a fine interpreter of musical compositions he would have established the fact that he has a wonderful memory. He sang the Italian "Qui s'degno," by Mozart, from "The Magic Flute," and in the opposite mood Bach's "Hat man nicht mit Seinen Kindern." Then followed songs by Tchaikovsky, Saint-Saëns, Brahms and Schumann, also "Myself When Young," by Liza Lehmann; two Irish songs, "Little Mary Cassidy" and "You'd Better Ask Me," and a rousing "Ode to Bacchus," by Chaminade, followed by a little gem, "Let Us Forget," that was outside of the program. Two songs, "O Captain, My Captain!" and "Oh, to Be Light of Heart Once More," were omitted, possibly because of the length of the entertainment. These artists should be heard in Brooklyn again with pleasure and profit to the hearers.

MISS OTTEN.

Though Miss Otten played several other pieces last evening, showing her graceful agility in fingering and stopping notes, her technic, that is more finished and broader at her appearances in Brooklyn last season, her perfect command of the instrument, there was nothing that went closer to the hearts of her audience than the elegy; it was not given in a dolorous way, but in philosophical strain and with a breadth and generalization that were charming. Some other pieces showed Miss Otten's dexterity and her perfect management of harmonies. Such were "Butterfly," by Hubay, and "The Bee," by Schubert, as well as a Spanish dance by Sarasate. Her most ambitious number was a scherzo by Wieniawski, op. 16, G minor. It required and received vigor and decision as much as lay in the player's power. A madrigal in D major, by Simonetti, was played by Miss Otten with exquisite delicacy and drew out long applause.



Wednesday evening the piano pupils of Alexander Rihm and the violin pupils of Henry Schradieck gave a joint recital at Wissner Hall before an audience that taxed the capacity of the auditorium. The opening number of the program, Schubert's Sonata for Violin and Piano in D major, was played by two pupils, of twelve years old each, Masters Sidney Bender and Saul Wolsky. Both children have exceptional talent, and their playing reflected creditably upon their respective teachers. Miss Louise Manning played as a piano solo the first movement from the B minor Concerto of Hummel. The orchestral accompaniment at the second piano was played by Mr. Rihm. Master Wolsky, the violin soloist of the recital, played brilliantly the Vieuxtemps Ballade and Polonaise. Mrs. Schradieck, the talented wife of Wolsky's teacher, accompanied for the boy at the piano. Miss Maude E. Davidson played two piano solos, "To the Spring," by Grieg, and an "Impromptu," by H. Hermann. An interesting work was played as the closing number, Berlioz's "King Lear" overture, arranged for two pianos (four performers), by Mr. Rihm. The playing was from the manuscript, and the players were Miss Manning, Miss Augusta Harle, Miss Minnie Müller and Mr. Rihm.

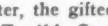


To-night (Wednesday) Miss Helen Niebuhr, contralto, will sing for the first time, before the Brooklyn Institute, with the Kneisel Quartet. The young singer's numbers will be:

O, Del Mio Dolce Ardor.....Gluck

An die Leyer.....Schubert

How Deep the Slumbers of the Flood.....Loewe



Master Erskine Porter, the gifted boy soprano, sang a fortnight ago at the Twelfth Street Reformed Church,

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and his solos from "The Holy City" and Millard's "Ave Maria" created a sensation. Master Porter is to sing for the Cambridge Club, of Brooklyn, December 2.



Last evening (Tuesday) the faculty of the Klingenfeld College of Music gave a musicale in honor of the original Woman's Republican Union League. The program will be reviewed next week.



Miss Chapin and Miss Maude Ralston have issued invitations for a musicale at their home, 151 Linden avenue, Flatbush, for Saturday evening, November 25. Francis Walker, baritone, will be one of the soloists.



The third in the series of song and violin recitals by the Institute will be given at Association Hall Wednesday evening, November 27. The vocal quartet will include Miss Electa Gifford, soprano; Mme. Isabel Bouton, contralto; John Young, tenor, and Robert Hosea, baritone. The program follows:

Quartet, O, the Sad Moment of Parting.....Costa
Miss Gifford, Madame Bouton, Mr. Young and Mr. Hosea.
Love Me or Not.....Secchi (1617)
The Pretty Creature.....Storace
Shepherd, See Thy Horse's Foaming Mane.....Korby
Spring Song.....MacKenzie
Mr. Hosea.

Oh, Had I Jubal's Lyre.....Händel
Thou Art Gone from My Gaze.....Old English
Rest, My Child.....Old English
A Pastoral.....Old English
Miss Gifford.

Trio from I Lombardi.....Verdi
Miss Gifford, Mr. Young and Mr. Hosea.

Love Scene.....Herbert
Air and Scherzo.....Patti
Mr. Griesauer.

Duet, Venetian Boat Song.....Blumenthal
Miss Gifford and Madame Bouton.

Murmuring Zephyrs.....Jensen
Lullaby from Jocelyn.....Godard
O for a Day of Spring.....Andrews

Mr. Young.
Aufenthalt.....Schubert
A Bonny Curl.....Chadwick
Lullaby.....Hanscomb
Madame Bouton.

Sinnen und Minnen, a song cycle.....Hofmann
Quartet, Over Mountain, Over Woodland.

Duet, soprano and alto, Dearest! Say, if from Thy Kisses.
Quartet, Beautiful, Festal Springtime.

Alto, They Say He Is Lovely.
Quartet, Ah, Birdlings that Have Flown Me.

Soprano, Say, Shall I Love Him?
Quartet, Roll, Thou Mighty Storm.

Duet, soprano and alto, Twitter Not Before My Window.
Quartet, Glowing Fragrance, Sweetest Roses.

Miss Gifford, Madame Bouton, Mr. Young and Mr. Hosea.



Louis Koemmenich (lucky man) has carried his point—and will show an Institute audience how he can conduct an orchestral concert. The date of Mr. Koemmenich's triumph is set for Monday evening, December 9. The orchestra will be composed of forty selected musicians. The Saengerbund, Mr. Koemmenich's Brooklyn society, will sing. The soloists will be Arthur Hochman, pianist, and Mrs. Louise Scherhey, contralto. The program speaks for itself:

Overture, King Lear.....Berlioz
Orchestra.

Jagdmorgen, Hunting Song.....Rheinberger
Male chorus à capella.
Brooklyn Saengerbund.

Aria from Odysseus.....Bruch
Mrs. Louise Scherhey.

Todtenvolk, The Spectres of Tydal (first time in Brooklyn)....Hegar
Ballad for male chorus à capella.
Brooklyn Saengerbund.

Symphonic Poem, Aus Böhmen's Hain und Flur (from Bohemia's Fields and Forests).....Smetana
Orchestra.

Aus alten Märchen, Visions.....Sucher
Ladies' Chorus of the Brooklyn Saengerbund and Orchestra.
Piano solo, Concerto No. 3 (new).....Scharwenka
Arthur Hochman and orchestra.
Ein Stündlein wohl vor Tag, An Hour Ere Break of Day
(new).....Thuille
Old Black Joe (arranged).....Van der Stucken
Eilenlocken im Walde, Elfin Whispers in the Forest (new). Bünte
Male chorus à capella.
Brooklyn Saengerbund.
Songs—
Seeligkeit, Bliss.....Jensen
Mignon.....D'Hardelot
Mrs. Louise Scherhey.
Der Hagestolz, The Bachelor (new).....Mendelssohn
Mixed chorus of the Brooklyn Saengerbund and Orchestra.

Dorothy Harvey in Pittsburgh.

MRS. DOROTHY HARVEY, the soprano, sang November 7 and 9 with the Pittsburgh Symphony Orchestra in Pittsburgh. Appended are the criticisms about her from the Pittsburgh papers:

The soloist of the evening was Mrs. Dorothy Harvey. She sang the aria "Chere Nuit," by Bacheler; "Mignon's Lied," by Liszt, and "Ständchen," by Strauss, with glorious vocal color, which at times was almost electrifying. She was a decided success, and scored a triumph.—Pittsburg Dispatch.

Mme. Dorothy Harvey, the soloist with the Pittsburgh Symphony Orchestra, was a great delight in every way to the great crowd of Pittsburgh's élite last night. The magnificent appearance of this charming woman at once created a vast impression, but it would be nothing were she not equipped with a delightfully luscious voice. Her radiant beauty and graceful ease completely won her an instantaneous triumph, while with the admirable accompaniment of the orchestra she was a veritable pleasure. Her last number, "Mignon's Lied," Liszt, and "Ständchen," by Strauss, were rendered faultlessly.—Pittsburg Times.

Mrs. Dorothy Harvey, who came next, was a decided success. She sang last season with the orchestra, but was unknown here. Her first number, with orchestral accompaniment, "Chere Nuit," by Bacheler, brought her a storm of applause, to which she responded, after repeated recalls, with Alliten's "Since We Parted." Her second number, "Mignon's Lied," by Liszt, and "Ständchen," by Strauss, were artistically and delightfully rendered. Mrs. Harvey is a radiantly beautiful woman, fascinating and charming, with a graceful ease and naturally winning manner that completely won her audience.—Pittsburg Post.

A glorious calm, full of soulful feeling, of perfect beauty of face and form, of calm repose, of fascinating manner, the young soloist of last night's concert, Mrs. Dorothy Harvey, scored a great and triumphant success. Her numbers both were sung in such a manner that after repeated recalls she gracefully responded with encores. The universal opinion was that Mrs. Harvey was without doubt the most beautiful woman seen on any stage in Pittsburgh in years, and one of the most beautifully gowned.—Pittsburg Bulletin.

Mrs. Harvey sings in New York, at Carnegie Hall orchestral concert, December 8; at the Waldorf-Astoria, with the Musurgia Society, December 3; in Baltimore, "The Messiah"; in Newark, N. J., with Arion Society; in Grand Rapids, with Schubert Club; Toronto, Canada; Pittsburgh, Pa.; Philadelphia, Buffalo and other cities.

A New Society.

TOWNSEND H. FELLOWS, the vocal instructor and manager, has just successfully launched a new enterprise. The Thursday Evening Oratorio Society, for the study of oratorio in its entirety and sight singing, is now holding most successful and interesting meetings at the Church of the Incarnation, every Thursday evening at 7:45, with Warren R. Hedden, Mus. Bac., as conductor. A number have taken advantage of this opportunity of studying sight singing and the practical application in the singing of oratorio choruses. The first part of the evening is devoted to sight singing, blackboard exercises, &c., and the latter part to the singing of the choruses and the study of the solos. Singers may join any Thursday evening at 8 o'clock at the above church; entrance, 25 East Thirty-fifth street.

NORDICA'S FIRST TRIUMPH.

ME. LILLIAN NORDICA, her manager, Loudon G. Charlton; her accompanist, E. Romayne Simons, and two sisters, Mrs. Baldwin, of Boston, and Mrs. Walker, of New York, make up the party who are journeying across the continent in a private car for the song recital tour of eighty to 100 concerts with which Madame Nordica is to fill her season in America this year. She announces positively that she will not appear in a single operatic performance while on this side of the water, and indeed it would be impossible for her to do so as the entire season is booked solid for recitals. The private car is named "Brünnhilde" in honor of the role in which Madame Nordica has made some of her most distinguished triumphs on both continents and which she expects to repeat abroad next summer.

The car has been especially and luxuriously fitted and furnished, so that Madame Nordica may experience as few discomforts as possible in her long journey that will cover four or five months and many thousand miles. "A real honest brass bed" takes the place of the ordinary berth or couch in the room devoted to Madame Nordica's own use and a bath opens out of it. There are several other sleeping and dressing compartments, and aside from these the car is divided into a commodious observation section, in which are the piano, library and writing conveniences and dining room and kitchen and necessary paraphernalia. Every possible means to lend enjoyment to the trip has been provided and Madame Nordica left New York November 13 with enthusiastic anticipations for her season of song recitals, when she will be relieved from all exactions of operatic performances even though she provides the whole program for each appearance.

Madame Nordica opened her tour Thursday night, November 14, at Scranton, Pa. In spite of a snow storm and a car strike, an audience of 6,000 people greeted her and gave evidence of their appreciation throughout the evening, with the wildest demonstrations of enthusiasm.

Madame Nordica is in superb voice and radiant health. Her gowns, prepared especially for this tour, are sumptuous in material and made by Worth, in Paris, after his best and latest designs. One, a cloth of gold, is embellished with lace that is valued by experts at 60,000 francs; another, of grass green velvet, is unadorned except for an exquisite neck garniture of rare old Irish point lace. Her jewels, which include a tiara and a collar, are gorgeous in their brilliancy, with such external adjuncts to her own natural advantages of refined beauty, regal bearing, and in conjunction with her peerless voice and art, the season promises to be a long series of brilliant triumphs and ovations.

EMIL HOFMANN.—Emil Hofmann, the eminent young baritone, who made so many notable successes in America last season, has just returned from a summer in Germany, where he made some important appearances. In Leipsic, the evening previous to his departure for this country, Mr. Hofmann gave a recital, when he again scored a triumph with a program made up of songs by Schubert, Schumann, Hugo Wolf, Brahms, Grieg, Arthur Nevin and Beethoven. Mr. Hofmann goes West after a recital in Newark to fill his early fall dates, after which he will return to New York to meet other engagements made for him by his manager, Loudon G. Charlton.

ROBERT C. EASTON.—Robert C. Easton, a tenor, and pupil of Mrs. Edmund Severn for the past two years, has made a hit with his singing in the "Bonnie Brier Bush." There are not many singers in this country who can sing Scotch songs as Mr. Easton sings them.

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MUSICAL PEOPLE.

Mrs. Minnie S. Severance sang at Spokane, Wash., on the 8th.

W. A. Lafferty is conductor of the Allegheny (Pa.) Musical Association.

Mrs. Huberta Nunn is a solo singer at the Methodist church, Corsicana, Tex.

Miss Vallie Bowdre gave a piano recital at Nashville, Tenn., on November 11.

The San Angelo, Tex., Music School held its first recital for the season on October 31.

Frank J. Benedict is giving a series of organ recitals at the Fourth Church, Hartford, Conn.

W. B. Colson, of Cleveland, Ohio, was one of the organists at the Pan-American Exposition.

Miss Mary Case has recently returned to Portland, Ore., from Alaska, where she gave several concerts.

A romanze, "Unter Bluhenden Mandelbaumen," has been composed by Charles Dierke, of Portland, Ore.

Prof. William F. Bentley, of Knox Conservatory of Music, gave a lecture-song recital recently at Galesburg, Ill.

Mrs. Alicia Keisker Van Buren, of Louisville, Ky., has recently published a number of songs and instrumental pieces.

Miss Nina Parker has been engaged to take charge of the vocal department of the Tougaloo University, Tougaloo, Miss.

The new organ in the First Presbyterian Church, Delhi, N. Y., was inaugurated by C. H. H. Sippel, of Utica, on the 7th.

Eight pupils of the piano department of the Metropolitan School of Music, Indianapolis, Ind., gave a program recently in that city.

The students of the Conservatory of Music were heard to advantage recently in the recital which was given at Findlay (Ohio) College.

Miss Ella Merrie Jones, pupil of Mrs. Inez Parmater, of the Michigan Conservatory of Music, gave a successful recital recently at Saginaw.

Mrs. Florence Lancaster Archer announces an evening concert to take place in the First Unitarian Church, Pitts-

burg, Pa., on November 19. She will be assisted by several well-known artists.

At the musically illustrated talk on "Lohengrin," given by Mrs. W. Hutcheson at Houston, Tex., recently Mrs. Peden and Mrs. Parker were the soloists.

Mrs. H. V. Winchell is said to be the possessor of one of the finest mezzo soprano voices in Butte, Mont., and the most thoroughly and perfectly cultivated.

Miss Ella Hoberg, of Portland, Ore., who possesses a beautiful voice, has been called to Walla Walla for a three weeks' engagement at the First Baptist Church.

Miss Margaret Guthrie has accepted the position of contralto of the Euclid Avenue Congregational Church, Cleveland, Ohio. Miss Guthrie is a pupil of A. W. Cogswell.

Mrs. Melzar Chaffee, soprano, who is studying with Prof. Alfred Blume in Berlin, sang at the memorial services held for Mr. McKinley in the American church in Berlin.

Charles Letzler, a Louisville, Ky., violinist, who recently returned from abroad, gave a concert at Liederkranz Hall on November 7, assisted by Miss Flora Marguerite Bertelle.

Mrs. Anna Hamilton is at the head of the department of instrumental music at the William Woods College, Fulton, Mo. The vocal department is under the direction of Miss Margaret Gore.

Assisting Mr. Krieger at his concert in St. Paul, Minn., last week, were Miss Clara Williams, the Welch soprano from Minneapolis; Harry E. George, tenor, and Miss Jean E. Wakeman, accompanist.

Miss Fannie Cullen Moffett, formerly of Indianapolis, Ind., and a pupil of Mrs. Flora M. Hunter, now has charge of the music department of Grant University, at Athens and Chattanooga, Tenn.

That the salon musicale is a delightful way to hear music was fully demonstrated at the first of the three concerts to be given by Miss Littlehales, Miss Bucklin and Mrs. Choate, at Syracuse, N. Y., recently.

Louis Ehrke had the distinction of opening the local concert season at Newark, N. J., with a violin recital in Association Hall last week. He was assisted by Miss Grace R. Munson and J. Louis Minier.

Miss Grace Carbone and Miss Camilla Carbone, two talented Buffalo, N. Y., singers, will come to New York to reside permanently. They have both been engaged to sing with the choir of St. Francis Xavier's Church for the year.

The Pequot Opera Company are to present "The Mikado" at no distant day at New Haven, Conn. G. Franklin Pierce will take charge of the musical part again, the dramatic action to be coached by Mrs. Nellie Carey Reynolds.

The musical numbers given at the meeting of the Detroit Association of Charities recently were under the direction of Elvin Singer. The program was furnished by Mrs. Mary Frame Kennedy, Miss Louie Davison, Ernest E. Sheppard, Arthur D. Wood and Miss Blanche B. Fernald.

Miss Clara Ascherfeld, Miss Margaret Cummins, Charles Rabold and Abram Moses, of the Peabody Conservatory, have returned to Baltimore from Charlottesville, Va., where they gave a Peabody recital at the University of Virginia.

A meeting was held at Syracuse, N. Y., last week in the Chamber of Commerce rooms to discuss the possibility of making the Musical Festival a permanent organization. The proposition met with much interest, but nothing definite has been decided as yet.

Miss Laura Hatch, Mackey Wells, Miss Edna Bodden, E. A. Stavrum, Miss Josephine Holstein, Miss Louise Haessler, Louis Renning, Miss Helen Ethel Wright, Miss Alice Stone and Miss Adaline Ricker, pupils of Julius Klauser, gave their November recital at the music studio, Milwaukee, Wis., on the 2d.

The third faculty concert of the Detroit (Mich.) Conservatory of Music consisted of a piano recital by Mrs. Louise Unsworth-Cragg, assisted by Mrs. Charles H. Clements. Miss Alice L. Carpenter was the accompanist. Mrs. Cragg presented works from Chopin, MacDowell, Grieg, Liszt, Schubert and J. H. Hahn. Mrs. Clements sang three of Mr. Hahn's songs, accompanied by the composer.

Simeon Bissell, a well-known musician of Pittsburgh, Pa., has suggested that a proper tribute to the memory of Frederic Archer should be placed in the Carnegie Music Hall, where he was organist for seven years. Mr. Bissell believes that it is due to the great organist that the memorial should be placed in the hall, either from the proceeds of a subscription from the general public or by the board of managers.

The musicians of the Oranges, N. J., count many well-known names, among them being Samuel P. Warren, Frederick G. Handel, Mr. and Mrs. Frank H. Shepard, Frank Elbridge Jones, Mrs. Frank G. Haughwout, Miss Mary E. Swasy, Mrs. Louise Schaup, Miss Josephine B. Thorp, Stanley Grinstead, Miss Genevieve Barry, Miss Helen M. Lang, Charles G. Mecklem, Henry C. Mecklem and Mrs. Bertram Hackenberber.

The following women have been appointed to act as members of the special committee for the Nordica recital, which will take place December 26 at the Wieting Opera House, Syracuse, N. Y.: Miss Unni Lund, Mrs. Eugene B. McClelland, Mrs. John R. Clancy, Miss Mary Dissel, Mrs. Lamont Stilwell, Mrs. Gaylord Park and Mrs. Edwin Jenney. As an advisory committee the following have been appointed: Charles E. Crouse, Lyman Smith, Frederick Hazard, A. C. Chase, Prof. George Barker, Albert Kunzen, Tom Ward, Grove Marsh, Hamlin E. Cogswell and Prof. Richard Calthrop.

The Beethoven Trio, of Detroit, Mich., consisting of Mrs. Clara Koehler-Heberlein, pianist; Melzar M. Chaffee, violinist, and Michael Lambert, cellist, will give four evenings of chamber music during the season. Percy Herbert assisted at the first of these recitals, November 20. Fred D. Lyon, Jr., was the vocal soloist February 19, and Mrs. Melzar Chaffee and Miss Louie Davison will assist at the fourth, which will be given April 2. The solo-

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no doubt. Her method is most excellent, she knowing how to place the voice to give it most brilliancy and power, bringing it all forward. Such a thing as throaty emission is not heard at her school, and those who come to her with defects are corrected in a very short time, as her communicative powers are strong and agreeable.

I am told that the concert season will begin in December. Anything of importance I shall report and of "Samson and Delilah" more next time.

Rebecca Mackenzie.

MISS REBECCA MACKENZIE is having a very busy month. On November 5 she sang in Mrs. Stocker's lecture recital on "American Music" for the Board of Education, which will be repeated on the 21st inst; on the 7th she sang in Sommerville, N. J., the second time within seven months, in a concert given by the Second Reformed Church, together with Herbert Smock, Dr. Carl Dufft and Madame Ohrstrom-Renard; on the 15th she was soloist in a Scotch concert in Carnegie Lyceum, New York; on the 26th she appears with the Monday Musical Club, of Trenton, N. J.; on December 1 she sings in the Elks' memorial service at Pottsville, Pa., her third engagement in that city; on December 19, 20 and 29 she fills private engagements in this city and Brooklyn. Other engagements bring her dates well up into the spring.

The following press opinions refer to Miss MacKenzie's appearance with the Pittsfield Symphony Orchestra:

The vocalist of the evening was Miss Rebecca MacKenzie, of New York. She is undoubtedly the best soprano that has been heard here in Pittsfield in connection with the symphony concerts. Her voice is a full, rich, high soprano of great range, is remarkably sympathetic and beautiful throughout its entire range, and she sings most artistically. Her numbers were happily chosen, affording abundant opportunity to display the full powers of her magnificent voice. The selection from Gounod's "Mirella," replete with dramatic possibilities, was sung with a breadth and force that won enthusiastic applause from the audience. In the closing of this selection Miss MacKenzie reached F sharp, and the note was perfect. For an encore she sang a berceuse by Hahn. Miss MacKenzie has an attractive presence and all her selections were warmly encored.—Evening Journal, Pittsfield, Mass.

Miss MacKenzie came next in Gounod's aria "Mirella," and she was greeted with tumultuous applause. Her rendition of the solo was fully up to expectations, and she responded to a hearty encore. Later she appeared in two Scotch selections, and they were beautifully rendered, calling for encores.—Springfield Republican, Springfield, Mass.

Miss Rebecca MacKenzie was the soloist of the evening, and she is by far the best woman vocalist the Symphony Society has ever engaged.—The Berkshire Eagle, Pittsfield, Mass.

MARTHA HOFACKER.—This young artist, a representative of the Lankow method, appeared as *Regina*, the leading part, in the posthumous work, "Regina," by Lortzing, conducted by Richard Fried, given at the Strassburg Opera House. The Strassburg *Neueste Nachrichten* of November 2 writes of her as follows:

The leading singer, Martha Hofacker, was a charming surprise. All of this artist's endeavors are marked by great earnestness, and in whatever role she appears she is thoroughly artistic. Her vocal art is most surprisingly natural, and the youthful charm and freshness of her voice are always apparent. Her voice carries excellently, because she has learned how to place and produce beautiful tone. When the singing gains stronger dramatic accents, she is certain of a great career.

The *Strassburger Post* and the *Elsassischer Volksbote* speak in the same way, commenting most favorably on the beautiful voice and artistic singing, as well as on the dramatic abilities of this promising young American girl, who received her entire training right here in New York city.

WHITNEY TEW'S NEW YORK RECITAL.

THAT a wide gulf exists between the musical standards of London and New York was again proven in the program through which Whitney Tew introduced himself to a New York audience. Mr. Tew is an American who has lived in London and received his musical training there. He is an artist with a real voice, a noble basso of great range. He is a young man of distinguished presence, and that inborn manliness and natural grace of manner which Bulwer said would do more for a man than family, wealth or genius. With so much in his favor to impress an audience it seems a pity that Mr. Tew was not better informed in regard to the character of the music he put into his programs for his American tour. However, this is a matter that can be corrected. Fortunately, Mr. Tew is to sing here again in oratorio, a style of music especially suited to his voice.

A large audience greeted Mr. Tew at his recital in Mendelssohn Hall last Monday afternoon (November 11), and the songs that merited it were liberally applauded. He sang extremely well the noble aria, "In Diesen Heiligen Hallen," from "The Magic Flute." He sang this in Italian, which is the custom in England, while in New York as a concert number it is usually sung in German. But that may be because the bassos who have sung it here are German or German-American. Mr. Tew sang in captivating style a number of little English songs, "You'd Better Ask Me," by Herman Löhr, and "Young Richard," by Lucy E. Bradwood and J. A. Fuller Maitland. In the latter, which is one of a group of English country songs, he gave the dialect like a Briton of the soil. If Mr. Tew has not learned to sing by the best vocal method his English training has done some things for him that some other singers might emulate to their advantage. Whether singing in German, French, Italian, English or in the Cockney dialect, Mr. Tew's enunciation is delightfully distinct.

The weak part of his recital may be laid at the door of the women composers, and the most tiresome of all was the artificial and lachrymal Liza Lehmann. In "Jane Eyre" the gifted Charlotte Brontë makes one of her characters say that if they got their deserts half of the women in England who play the piano would "have their fingers chopped off." If playing the piano badly can excite humanity to cruelty what penalty can be fixed for women composers who inflict upon their country such empty drivel as the score for "In Memoriam"? That selections from Tennyson's great poem should be butchered for such a purpose seems almost sacrilegious. Three times now this writer has been compelled to hear this awful thing, and each time it appears more stupid and ridiculous. Mr. Tew showed that he is blessed with the faculty of learning, for no ordinary mind could master a score that has neither beginning, ending nor middle place. Another Liza Lehmann number appeared upon Mr. Tew's program—"Myself When Young," from "In a Persian Garden" cycle. There were four other women composers whom the singer gallantly included in his list, and the best by far was Cécile Chaminade, one of the few women who can compose music worth playing and singing.

Dorothy Hollins, an unknown composer on this side of the water, was represented in Mr. Tew's program by a setting to "The Mist," words translated from Lenau by the composer. "Let Us Forget," a song by Maude Valerie White, is rather too sentimental for a public concert, although Mr. Tew sang it so well that his audience compelled him to repeat it. Two settings of Walt Whitman's poems, "Ethiopia Saluting the Colors" and "O, Captain! My Captain!" by Charles Wood, were interesting, but this was because the words and not the music appealed to the

listeners. "O, Captain, My Captain!" was written on the assassination of President Lincoln.

The best music of the afternoon was heard in the early part of the concert. The numbers were "Ah, Mio Caro!" from "Alcina," one of Händel's Italian operas; "Hat Man Nicht Mit Seinen Kindern," from Bach's "Coffee Cantata"; the aria from "The Magic Flute," referred to above; "The Jousting of King John," by Saint-Saëns; a Brahms "Ständchen," and "Der Knabe Mit Dem Wunderhorn," by Schumann.

Mr. Tew closed his recital with Chaminade's "Ode to Bacchus." Isidore Luckstone accompanied with his unfailing sympathy and care, and apparently no one appreciated this more than Mr. Tew.

"Elijah" In Dramatic Form.

FROM the Townsend H. Fellows Choir Exchange and Musical Bureau many singers, some of whose names have been mentioned in these columns, have been placed in first-class positions this fall. There will be the usual big demand for extra singers for the Christmas music in the various city churches. Last year nearly every singer on his books was engaged for that season, and this year a number of prominent organists are making elaborate preparations for the festival season, and intend augmenting their choirs by double quartets, &c.

He has also had a number of inquiries from various parts of the country, for particulars of the production in dramatic form of the oratorio of "Elijah," of which production he is manager, and which was so successfully given at New Haven a few weeks ago. Frank Lea Short, one of Charles Frohman's stage managers, directed the staging of this production, and received the unqualified approbation of the critics for his splendid work.

Clio Club Muscale.

THE Clio Club, 74 West 126th street, gave a musical program of unusual excellence at its meeting on November 11. The soloists were Mme. Ludovic Breitner, violin; Mrs. Katherine S. Bonn, soprano; Miss Sara Evans, contralto, with Eugene Bernstein as accompanist. Madame Breitner charmed her audience with her artistic playing of Wieniawski's "Legende," Massenet's "Thais," and the "Movement Perpetual," by Paganini.

Mrs. Katherine S. Bonn, of Waterbury, Conn., sang "Demain," by Maud V. White, and Schumann's "Widmung," showing a brilliant soprano voice and easy and graceful method. Miss Sara Evans, the contralto of St. Paul's M. E. Church, Eighty-sixth street and West End avenue, has a voice of great power and beauty. She sang Mager's "Minor Chord" and Clayton Johns' "I Love and the World Is Mine" in excellent manner. Both singers are pupils of Madame von Klenner, and both show the mastery of method, the finish and style which are the marks of the pupils from that studio.

LAURA CRAWFORD.—Mrs. Laura Crawford, the well-known solo organist and accompanist, has entered upon another busy season. Her beautiful studios at 9 West Ninety-first street are admirably situated for teaching, and her pupils come to her from all over the country.

On November 7 Mrs. Crawford was the accompanist for the Luther League Choral Union concert, given at the 125th street Y. M. C. A., and on November 8 she was the organist for the Luther League Convention of New York.

Her selections, which she played in her usual artistic and finished manner, were Offertoire de St. Cecile, Bataiste; Andante Cantabile, Charles Marie Widor, and Marche Triomphale, Joseph Callaerts.

Daniel Frohman and Hugo Gorlitz beg to announce the American Tour, Season 1901-1902, of

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THE BERTHOLDT,
128 MARYLAND AVENUE, S. W.,
WASHINGTON, November 16, 1901.

Business Versus Art.

THE idea that there is something antagonistic between business and art is one which is being constantly reiterated. Numerous articles are written upon the subject and the question is always being asked: "How can business and art be reconciled?" as if there were anything at all to reconcile between the two.

I ask the question now: "What is there to reconcile between art and business?" There can be no successful art without business. Art is dependent upon business for its very support and self-preservation. The greatest commercial centres are the greatest art centres, for there is where the money is which supports art.

For this reason it is the duty of every artist to learn all he can about business and to take the greatest interest in obtaining all the information he can about it and its principles. It is not to be ignored or pushed aside contemptuously, for it has earned its right to serious consideration.

Think how ungrateful it is to ignore the person upon whom one is dependent for support. Art is dependent upon business. Is it not ungrateful, therefore, for artists to consider business as beneath them and unworthy of their serious attention?

And yet there are many players and singers who do view business in this light. It is difficult to understand their state of mind. It would seem as if music were some sort of ethereal essence or other vague spiritual thing, the love of which destroyed all one's faculties; so that having once acquired the fatal taste for art in sounds, all other senses and powers would become nonexistent. What a pretty fairy story this would make. Perhaps it has already been written.

There is an inconsistency about this attitude of the musician toward business which appears at the very start. It is this: All musicians and all artists—no matter how divinely they play—eat. They eat string beans. They eat sauerkraut—turnips. Moreover, they eat on the very same day that they play Chopin. Turnips and Chopin! Oh, hor-ror!

It seems to me that anyone who can reconcile the habit of eating with artistic playing will have no difficulty in reconciling business and art. It would be more sensible to argue that music and victuals could not be assimilated by the same person than to reason that a man who plays or sings must thereby stop doing all the things that an ordinary person does.

Socrates was a great philosopher. He was also very careless about his clothes, and never thought about getting the creases straight. But this was not a virtue in Socrates. Socrates was one sided, that is all. He knew a great deal about one thing and very little about another. Now how much more admirable Socrates would have been if he had put on a clean collar and had a shave every day. He would have been able to think just as well.

That is the way with a musician. A musician who knows a great deal about business, who has some interest in politics and the welfare of the human race, who has had a college education and who can play golf and ride the bicycle, is really a more desirable person to know than one who is so wrapped up in his art that he has no eyes or ears for anything else.

A man who does not care what becomes of his fellow creatures has an element of selfishness in his character which will hinder his success as a musician. Would you move others? Then you must first be moved yourself. If you are a good, sensible business man and conduct your studio on correct business principles—pay your bills promptly and make your pupils pay—there is at least one good element in your character which will show in your playing.

The technic of one's character is as important as the technic of the fingers, and the brain must be an all around brain, fully developed, if one wishes to be an artist and play soulful music. Art is helped, not hindered, by business ability; firstly in a material way, and secondly in a spiritual way. The brain development one acquires through strict, honorable business dealings will be manifest in the touch, the phrasing and the general interpretation.

Socrates is thus described in Appleton's Encyclopedia:

"The personal appearance of Socrates was such as to shock the Athenian sense of the beautiful. With a turned up nose, projecting eyes, bald head, thick lips, round belly, he resembled a satyr of Silenus. He wore a miserable dress, and would frequently stand still in sudden fits of abstraction, rolling his eyes and staring at vacancy."

I have seen others as bad in this country. Do you blame Xantippe.

Oscar Franklin Comstock gave a second studio recital last Tuesday, rendering an entirely new program. His versatility is shown in the fact that he is a pianist, an organist and a singer.

Frank Clandy, of the Washington Saengerbund, read a delightful paper on "Parsifal" at the Unity Club on Friday. He raised his hearers to a high pitch of enthusiasm as he told of his experiences at Bayreuth. Incidentally

he contrasted the Bayreuth audience with the average opera audience in this country, remarking that: "Our audiences seem to regard the overture as a sort of introductory noise to drown their noise." He also complained of the calls of the boys who inform us that they have "books of the opera." Mr. Claudy's talk was by far the most inspiring and interesting talk I have heard on any musical subject while in Washington, and the fact that he has a German accent did not mar the fine effect of his excellent language and abundant knowledge of his subject. A musical program followed.

Henry White is the publisher of Bischoff's "O, Cruel Love" and three other new songs of his.

The Friday Club announces that it will give a Brahms program in the near future. BERENICE THOMPSON.

Maconda's California Triumph.

ME. CHARLOTTE MACONDA has, in one short month, captivated audiences on both edges of the continent. The middle of October she appeared for the third consecutive season at the New England Music Festivals in New Hampshire, Vermont and Maine, where she recaptured auditors that were already her friends. The middle of November Madame Maconda entered new territory. She sang with the Symphony Orchestra at Los Angeles, Cal., and scored a veritable triumph. It is several thousand miles from Maine to California, and the conditions existing in each place differ very materially, but Madame Maconda's voice and art are big enough and broad enough to meet the demands of both West and East. Her magnetism and personal attractiveness have proved irresistible wherever she has sung, and the consequence is that in her first appearance on the Pacific Coast she has repeated her Eastern triumphs, and in the twenty or thirty other bookings she has to fill in her transcontinental tour the gifted and popular soprano will doubtless but add to her already long list of artistic conquests.

In the Los Angeles appearance Madame Maconda sang the Mad Scene from "Lucia," and the result may be judged by the following wire:

LOS ANGELES, November 15, 1901.

Musical Courier, New York:
Maconda scored brilliant triumph and captivated her audience here to-day.

TONKÜNSTLER MEETING.—In one of the private rooms of the Aschenbroeckel Club House the Tonkünstler Society met last Tuesday evening. The program follows:

Senata I, for piano and violin, F major, op. 8.....Grieg

Miss Pauline Semmacher and Ernst H. Bauer.

Scene for contralto, Die Wallfahrt nach Kevlaar, op. 17.....Klein

Mrs. M. J. Scherhey, accompanied by the composer.

Piano soli—

Prelude, from G minor Suite, op. 31.....Bargiel

Scherzo, E flat minor, op. 4.....Brahms

Johannes Ziegler.

Contralto soli—

Poème d'Amour, op. 46, No. 1.....Klein

Hush Thee, Baby, op. 65, No. 2.....Klein

The Bridegroom, Ballade, op. 46, No. 4.....Klein

Mrs. M. J. Scherhey, accompanied by the composer.

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INDIANAPOLIS ORCHESTRA—
January 27.

CINCINNATI ORCHESTRA—
February 7 and 8.

N. Y. PHILHARMONIC SOCIETY—
February 14 and 15.

PHILADELPHIA ORCHESTRA—
February 28; March 1.

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2046 LEAVENWORTH STREET,
SAN FRANCISCO, November 10, 1901.

SPAKING of "Der Meistersinger," an honor has been conferred upon one of our local music schools—that of the Von Meyerineks—by the selection of some of the best voices to enlarge the Grau chorus in the production of the aforementioned opera, which, to my mind, is the most melodious of all the Wagner works. When Damrosch arrived he found them letter perfect in their parts, so well had the work been done here, and but little drilling is needed by Damrosch himself to fit them for the final production. Cecilia Decker Cox was pronounced ready for the operatic stage a year ago by Damrosch himself, who pronounced the same verdict for Maud Fay, saying she would ultimately become a splendid interpreter of Wagnerian roles. Helen Heath, who lately made her début here, is studying to that end, and with Mae Cullen, who did the part of Hänsel, made a hit lately in the production of Humperdinck's fairy opera "Hänsel and Gretel," making a most charming and naïve little Gretel. These are among the voices which will be used in the forthcoming "Meistersinger."

W. J. Batchelder at the piano, presented the program at the California Club's Afternoon of Autumnal Music at the Y. M. C. A. Auditorium last week, under the direction of Mrs. Marriner Campbell. The quartet sung by the young vocalists, Misses Smart and Arden, Messrs. Williams and Young, received much flattering comment. The voices are all known to be of superior quality and the work showed fine training. Mrs. Fonda also sang finely. All received enthusiastic recalls.

Roscoe Warren Lucy has taken a flat at 1122 Ellis street, where he also has his studio, and is going in for housekeeping. His business has grown to such proportions that it made demands upon him for more room, with this result. Mr. Lucy expects some time in the near future to hold some pleasant musicales in his handsome new quarters.

One of the most enjoyable events of the season so far was an informal musical given by Arthur Fickenscher and his young bride to their musical friends last Thursday evening at their residence, 883 Bush street. The large parlors were thrown open to the guests and a thoroughly good time was enjoyed by all present. The last of the guests did not leave till the clock had struck "the iron tongue of midnight."

The program, though impromptu, was so unusually fine, I give it below:

Sonata for violin and piano.....	César Franck
Samuel Savannah and Arthur Fickenscher.	Hahn
Les Cygnes.....	Wagner
Evening Star.....	Mr. L. Van Lingham.
Liebestraum	Liszt
Erlége	Massenet
Mrs. Sedgley-Reynolds, violin obligato, and Mr. Savannah.	
(By request)—	
Nachtstücke	Schumann
Gnomenreigen	Liszt
Du Bist die Ruh.....	Schubert
Erster Kuss.....	Fickenscher
(Words by Julius Goebel.)	
Die Lorelei.....	Liszt
Mrs. Carrie Brown-Dexter.	
Petite Suite, violin and piano.....	César Cui
(First time in San Francisco.)	
Mr. Savannah and Mr. Fickenscher.	
(By request)—	
Liebestadt, from Tristan and Isolde.....	Wagner-Liszt
Feuerzauber, Die Walküre.....	Wagner-Brass
Siegfried's Todt, Die Götterdämmerung.....	Wagner-Fickenscher
Arthur Fickenscher.	

Mr. Fickenscher's playing was masterly and his Wagner numbers were particularly fine, suggesting the full orchestra in the cleverness of their arrangement. It

would take too long to particularize, but the program was greatly enjoyed by everyone. Among those who were present were Hether Wismer, the violinist, and his mother, Mrs. Cameron Smith, of Oakland; Robert Tolmie, the pianist; Mr. Hecht, a flute amateur; Mrs. Brown-Dexter, Mr. Van Lingham, Mrs. Sedgeley Reynolds, Samuel Savannah and many others, besides A. Wedmore Jones and your correspondent.

We have had this week two string quartet concerts, with programs of unusual quality. The first was given on Friday by the Zech String Quartet at Century Hall, their first concert of a series to be given this season, and the work done was marked for perfect unanimity of phrasing, shading and all expressional effects. I think for sympathetic tone the Zech Quartet has given us the best string quartet work we have heard in a long time, though this is perhaps not surprising, as William Zech, the leader and first violin, has rather made a fad, if it can be so termed, of string quartet work, even before he went to Berlin. He was engaged in it all the while he was there and on his return to America merely took up the lines where he had dropped them. The first number on the program Friday afternoon was the Brahms Quintet in B minor for clarinet and strings, a very beautiful number in which the strings were ably assisted by Mr. Urba's clarinet. The Grieg Quartet in G minor was delightful, particularly the Scherzo and Presto al Saltarello, which were fairly bewitching. The quartet will give their next concert on December 13, when they will be assisted by Belle Clair Chamberlain at the piano. The numbers will be from Borodine and Schumann. The members of the quartet are W. F. Zech, E. B. Ladu, C. W. Fichner and A. M. Ladu.

The Minetti Quartet—G. Minetti, S. Savannah, L. Kowalski and A. Weiss—gave their second concert of the season at Y. M. C. A. Auditorium on Saturday afternoon to a much poorer house than it deserved, though the Enid Brandt matinee probably had not a little to do with that fact. The work was up to its usual degree of excellence, and the string quintet by Brahms, in which Otto Bendix presided at the piano, was a fine number finally rendered. At their next concert on December 14 S. G. Fleishman will assist. The Minettis have been working together for five seasons and their work is in consequence of a very high order. On this occasion Otto Bendix's artistic rendering of the piano part added a strong attraction to a splendid program.

The recent election of Eugene Schmitz to the Mayoralty of San Francisco has caused a good deal of excitement in this city of late general upsetness, as Mr. Schmitz was elected on the Union ticket with a large majority. Many funny things have been said about Schmitz, who was at the time of his election leader of the Columbia Theatre orchestra, leading the town with a baton and setting the charter to music, but if in his administration he is as successful as he has been in his musical career we shall have every reason to be satisfied with the people's choice for Mayor of 'Frisco.

St. Dominic's Church gives Spohr's "Last Judgment" next Sunday evening, with the following soloists, under the direction of James Hamilton Howe: Misses Roeder and Josephs, Miss McCloskey, Mrs. Clark, Messrs. Onslow, Long, Webb and Van Lingham.

Last Thursday night at Sherman-Clay Hall a young pupil of Signor Martinez made her début as a soloist. The young lady, who is but fourteen, is Miss Norah

Mrs. Walter G. Fonda, Misses Edna Smart and Etsie Arden, Herbert Williams and Willard Young, with Mrs.



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Sandy, daughter of S. J. Sandy, the basso, and played very creditably a rondo from Beethoven, Lysberg's "La Fontaine," a Haydn number and the Rondo Capriccio of Mendelssohn.

Mrs. A. WEDMORE JONES.

American Institute of Applied Music.

WITH the return of the teachers and students to the city after the summer vacation, the season's work at the American Institute of Applied Music is in full swing.

For this reason particular attention is paid to critical classes for piano playing, presided over by Miss Chittenden and A. R. Parsons, where attention is paid to interpretation rather than to technic. With the same end in view, the vocal staff, with Tom Karl at its head, aims at something beyond mere voice training, and the vocal students are required to join the classes in rhythm and sight reading, if they are deficient on these points. In the harmony classes, conducted by H. R. Shelley and H. R. Baker, the same end is striven for, and the exercises are generally played as well as written so as to convey definite musical ideas to the students instead of mere mathematical problems in notation.

One of the chief sources of inspiration in the institute is found in Miss Chittenden's classes in pedagogics. In these informal talks, in which she trains young teachers in the synthetic method of piano playing, she conveys to them so much of her own enthusiasm that they receive a deep and lasting impression of the nobility of the work of teaching.

Zeldenrust's Debut.

EDUARD ZELDENRUST, the celebrated Dutch pianist, is to make his American debut in Cincinnati, November 29 and 30, with the Symphony Orchestra there, when he will play the Grieg Concerto.

Josef Israels, the world renowned Holland painter, a close personal friend, painted a life size bust portrait of Zeldenrust just prior to his departure from Amsterdam, as a mark of respect and appreciation of the musician's art. Photographic reproductions are to be made of the painting which reached New York last week, and which is on exhibition in Knoedler's window on Fifth avenue.

In spite of the fact that Israels is seventy-seven years old, the handling of the Zeldenrust portrait is bold and vigorous, and the individuality and personality of the musician have been caught and faithfully portrayed. The picture is quiet in tone and represents the pianist in a thoughtful mood. It is handsomely framed, and makes a notable item in the window's display.

SARA ANDERSON.—Sara Anderson's popularity is increasing, and justly so, for her voice and art continually improve. This winter finds her beautiful voice larger, and if possible more luscious than ever. Her recitals this season have been artistic triumphs.

Miss Anderson has proved herself to be a singer of songs, German, French, Italian and English, as well as a soprano whose voice and temperament can interpret the most dramatic and exacting arias. It has been written of her "that her glorious voice and impassioned singing electrify her audiences, and so it must ever be when this talented artist sings."

She has before her a very busy season, including appearances in concert, oratorio and recitals. The latter, however, she is making a specialty of, and her manager has booked a number for her. Her joint recitals with Joseph Baernstein, the distinguished basso, will be a feature in the musical world.

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LUCY GATES.

HERE arrived in this city from Berlin October 25 last Miss Lucy Gates, of Provo, Utah, on her return home, after an absence of three years studying music. Miss Gates is a daughter of Susa Young Gates, editor of the *Young Woman's Journal*, of Salt Lake, and one of the faculty of the Brigham Young College and Normal Training School, of Provo, where about one thousand young men and maidens of the Mormon communities are being educated.

At an early age Miss Gates showed signs of unusual talent as a pianist, so promising that her father and mother decided to send her to Berlin to study with the best piano teachers in the conservatory. She went, accompanied by her grandmother, Mrs. Lucy Bigelow Young, one of the four surviving widows of the late Presi-

and critics heard me sing and urged me to give up the piano by all means. Finally, after consultation with my people and earnest prayer and fasting, we decided that I should take voice culture."

During her studies the past year several impresarios have heard her, and she has refused many offers to sing in opera, as she had promised her people that she would return home after her three years' absence, and nothing would induce her to break that promise.

On her way home from Berlin Miss Gates stopped in Paris and sang for Madame Marchesi, who, after hearing her sing, clasped her in her arms, embraced and kissed her, declaring that it was the sweetest and best voice in existence and that she must come to her and study at once and in three years she would be the greatest opera singer in all the world.

Miss Gates and her grandmother arrived in New York on October 26 and spent ten days visiting their friends here.

During their stay they were the guests of Major and Mrs. Pond at their home in Jersey City Heights. While there they were given a reception, on which occasion Miss Gates sang several numbers, including the "Jewel Song" from "Faust," Ganz's "Sing, Sweet Bird"; Maseagni's "Ave Maria" and several German, French and Italian songs. Several distinguished musicians were present and declared, as well as her audience of 150 select citizens of Jersey City, that it was the most wonderful, charming and artistic singing they had ever heard. Miss Gates was accompanied by Adolf Glose, the pianist and accompanist. He said to Major Pond: "Major, we've had a good deal of experience with singers, but there never was anything like this." Frank Damrosch heard her and advised her to settle in New York at once, and that she would have all the singing she could do.

The Major saw Miss Gates and her grandmother on the train for their home in Utah last Wednesday. All the encouragement he could get was: "Major Pond, we are going home, and after I have been there a few days I will talk the matter over with my mother and father and the president of our church, and if they consent and I can have their prayers and blessing, I will come back to you, for under these conditions I feel confident that I would succeed. Otherwise I would not come, because I know I would not be successful." And Major Pond assured her that these were the only conditions under which he wanted her to come. Miss Gates' voice is of great range.

Since the above was written Major Pond has received a telegram from Miss Gates' father telling him that his daughter may accept his offer to sing with Florizel on his forthcoming tour, which begins in Carnegie Hall, February 4.

It is doubtful if ever so thorough and complete a musical education has been acquired in so short a time with less expense and greater earnestness.

Attention!

ORGANISTS and musicians, whose pictures appeared in the official program book of the Pan-American Exposition, will have their cuts and pictures sent them by Francis Almy, 124 Service Building, Pan-American Grounds, Buffalo, as soon as he has disposed of more pressing business.

CARPI'S CONCERT.—Vittorio Carpi, the baritone, will make his reappearance in New York at a concert given by him at Mendelssohn Hall, Friday evening, November 29, when he will be assisted by Miss Winnie Titus and Emil Levy.

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MUSICAL

CLUBS.

It is proposed to form a Bach Club at South Orange, N. J.

At Elizabeth, N. J., the Liederkranz Society gave a concert early in the month.

It is proposed to put the Philharmonic Chorus of Manchester, N. H., on a self-supporting basis.

The Ansonia, Conn., Maennerchor has engaged Professor Keller, of Meriden, as its musical director.

The first subscription concert of the Schumann String Quartet was given in Newark, N. J., last Wednesday evening.

The Mendelssohn Choral Club announces the date of its first concert as December 12, in Commonwealth Hall, East Orange, N. J.

Josef Hofmann has been engaged by the Tuesday Musica, Detroit, Mich., to give a recital Tuesday evening, November 19.

The Indianapolis Symphony Orchestra is well advanced upon the work of its sixth season, which will be opened with a concert November 25.

The Musical Art Society, of Louisville, Ky., which suspends its meetings during the summer, had the first members' recital of the season last week.

The first concert of the Philharmonic Club for this season will be given December 10 at Indianapolis, Ind. Charles W. Clark has been engaged for that evening.

The first regular afternoon concert of the Fortnightly Musical Club, of Cleveland, Ohio, was given November 5. The club was assisted by James Moore and Francis J. Sadlier.

"The Abt Quartet" is the name chosen by the four young women, pupils of Mrs. Lamberson, who are being drilled in ensemble singing and sight-reading by Miss Suesa at St. Paul, Minn.

The Music Study Club, Newark, N. J., began its season's work last month. The first meeting was on October 14 and was devoted to MacDowell. The second meeting was on October 28 and was illustrative of German composers.

The Tuesday Club, of Orange, N. J., does not follow the custom of asking young musicians to sing at either private or public musicales for no other recompense than flattering introductions and kind applause. Mrs. Franklin Field,

Jr., believes that if a thing is worth having it is worth paying for, and the club makes arrangements accordingly.

The second concert of the season of the Philharmonic Society was given at Louisville, Ky., on October 13. The soloists were Miss Emily Davidson, Miss Virginia Hewitt Shafer, John Surmann and R. D. Gebhard, of New Albany.

E. Hugh Smith, tenor and teacher of voice culture, arranged a musical program for the Jewish Woman's Club, Detroit, Mich., on the 8th. The following pupils participated: Fred P. Smith, Miss Ada L. Harris, Miss Alice M. Parker, Frank A. Irwin and Miss Orlon Shultz.

The first and only concert given by active members of the Tuesday Musica, Detroit, Mich., was given November 5. The "Daisy Chain," by Liza Lehmann, was presented by Mr. and Mrs. Marshall Pease, Mrs. William A. Spitzley, Dr. E. B. Spaulding, Mrs. Atterbury, Mrs. Robert Leete, and Miss Louie Davison.

The Amphon Club, of Indianapolis, Ind., reorganized for the season, includes the following well-known male vocalists: Grant Casady, W. H. Daggett, J. A. Daugherty, H. R. V. Fletcher, J. F. Frey, Arthur M. Hood, S. M. Meek, H. A. Moore, D. H. Oliver, Frank Wamsley, O. W. Williams, Clarence Ward, L. J. Colvin, A. E. Cook, F. H. Daniel, Henry Dipple, L. J. Dochez, Frank Maas, B. A. Richardson, Jr., A. E. Scott, Brant Steele, R. L. Talbot, Jr., J. F. Wainwright, D. C. Wamsley, P. E. Teichert and Minor Odenthal.

Officers and members of the Philharmonic Club, of Indianapolis, Ind., are H. H. Van Wie, C. S. Eaglesfield, C. O. Bryan, W. H. Laut, J. H. Wilson, C. D. Green, C. D. Webb, F. N. Taylor, Charles Hansen, C. K. Henderson, H. M. Talbot, F. R. Sheppard, K. C. McIntosh, R. C. Constantine, W. O. Henderson, H. G. Swan, W. L. Evans, Paul Jeffries, R. C. Newland, H. F. Reed, V. R. Mayer, W. P. Huff, C. G. Fitch, C. Hunt, C. D. Green, J. K. Bryan, T. C. Gould, J. H. Roberts, Volney Huff, F. Lansing, C. Brasman, H. B. Richardson, S. C. Gold, H. Spaan, Harry Bryan, W. M. Kunkle, Neal Fleming, W. A. Meeker, C. S. Walker, H. A. Conduit and S. H. Shank.

One of the oldest German singing societies in Indianapolis, Ind., is the Liederkranz, Prof. Ernest Knodel, director, which has been reorganized for the season as follows: President, Joseph Behringer; vice-president, John Klein; trustees, Gustav Herrmann, Wilhelm C. Weiland and John Frick. Rudolf Guth, Gustav Dongus, Franz Schaefer, Julius Buschor, John Koch, Alfred Pich, Fred Weiffenbach, Jr., Wilhelm Krieger, Valentine Hoffmann, John Knodel, Herman Schlinder, Joseph Keller, Karl Lehman, Wilhelm Gierke, Wilhelm Hoffmeister, Edward Schmedel, Karl Baden, Otto Weiffenbach, Joachim Kaisen, Karl Engelhart, Bruno Troemel, Karl Kofahl, Fred Weiffenbach, Sr., Gustav Weiffenbach, Jacob Schulmeier, Adam Weber, Wilhelm Stoefler, Eugene Meyer, Meinhardt Huendling, Otto Graf, Wilhelm Weickmann, Paul Heschke, Louis Kuechler, Ignatz Strack, Ernest Michelis, Henry Neumeier, Julius Kern, Joseph Kramer, John Anaker, Franz M. Henschel, Nickolas Kretzer, August Henschel and Leo Pich.

MINNE HUMPHRIES.—Minne Humphries, the soprano, goes West November 18 on a recital tour. On her return she will fill engagements in New York, Brooklyn and New Jersey.

Gerard in Great Demand.

THE triumphs of Gérard with the Boston Symphony concerts have created a demand for his services, which are pouring in upon Manager Wolfsohn from every part of the country. The success of Gérard with the Boston Symphony Orchestra in New York city ten days ago will be one of the pleasant remembrances of the year. In his playing he showed himself a greater artist than ever before, and not only winning the applause of a very large audience, but also the very highest of praise from the critics. The *Tribune* critic said in his review of the concert: "Gérard played entrancingly." The critic of the *New York Herald* said: "In his instrument speaks the voice of an artist." The *Press* said: "Gérard's tone is luscious." The critic of the *New York Sun* paid the following tribute to the genius of Gérard: "An artist whose every tone is sheer sensuous pleasure gave a finished performance of the Lalo Concerto. He never fiddles in rapid passage work, while his cantilena, rich as it is, never degenerates into nasal sentimentality. The few bars of the rondo were a pure lyric joy."

The engagements of Gérard are greater for this season than they have been for him at any time since his first trip to America. He has already been heard at five concerts with the Boston Symphony Orchestra, as well as in several private musicales. Last Friday and Saturday he played with the Pittsburgh Symphony Orchestra, and on Saturday morning early Mr. Wolfsohn telegraphed him to leave immediately for New York, as he had arranged for him to play at a musicale on Sunday evening. On Saturday evening, the 23d, he will play at the Harmonie Club and also in Richmond and Atlanta during the following week, returning immediately to play with the New York Philharmonic Orchestra in Carnegie Hall on December 6 and 7. On the 9th he is to be heard in a recital in Mendelssohn Hall and on the 12th and 13th he is to give three recitals—one at a private house in Chicago on the morning of the 12th and the same evening with the Music Verein in Milwaukee. On the 13th he will play in Ann Arbor, returning immediately to play at the second Bagby morning musical at the Waldorf-Astoria. On the 20th and 21st he is to be the soloist with the Philadelphia permanent orchestra in Philadelphia. Beginning with the new year Gérard will first be heard in Utica, then Troy, Buffalo, Baltimore, two recitals in Boston, Toronto, Alton; St. Louis, with the Choral Symphony Society; Cincinnati, with the Choral Symphony Society, and many other Western engagements. Gérard will make a trip to the Pacific Coast during the latter part of February and during the month of March.

AMY MURRAY.—Miss Amy Murray is attracting large audiences at her Scottish recitals. Likewise reports of her singing like this:

The "Evening of Scottish Song" given by Miss Amy Murray last Friday evening, in the Central Presbyterian Church, was both an artistic and a financial success, and was enjoyed by all who heard her.

Miss Murray's grace and personality were as fascinating as were her songs. The "wee bits" of history given with each number added much to the interest and charm. One lingered "Beside the Bonnie Brier Bush" while listening to the songs of "auld lang syne."

As a Scottish fishwife, Miss Murray, in the characteristic song "Caller Herrin," especially delighted the audience, and made evident the clear tone, the power and the wonderful quality of her voice.

We, like the Princeton students, say, "Will ye no come back again, Miss Murray?"—Haverstraw (N. Y.) Messenger, October 16, 1901.

MARTIN PIANO RECITAL.—Miss Ruth I. Martin, who studied with MacDowell, Moszkowski and Leschetizky, will give a piano recital in Mendelssohn Hall, Tuesday evening, November 26.

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Boston Music Notes.



HOTEL BELLEVUE,
17 BEACON STREET,
BOSTON, November 16, 1901.

Miss Adelaide Griggs is engaged for the contralto role in the production of the Bach B Minor Mass by the Cœlia Society, and also for "The Messiah" in Whitingville December 23. Miss Griggs is also booked for a number of recitals near Boston.

Miss Edith Torrey has been the soprano soloist at the Arlington Street Church for two or more Sundays. It is understood there are to be changes made in this choir before the beginning of another year's service. On the 7th Miss Torrey was one of the soloists at a concert, where she sang two groups of English songs. On the 13th, before the Denison Club, she sang two groups of French and English songs. Miss Torrey is already very busy for the season and will be heard in public during the winter.

Carl Faeltin played his second recital of the season in Steinert Hall Tuesday evening, and was listened to by a large and sympathetic audience. On account of the popularity of the pieces performed, there seemed to be more than the usual amount of enthusiasm. The program was as follows:

Italian Concerto, F major.....	Bach
Sonata Quasi una Fantasia, C sharp minor, op. 27, No. 2.	Beethoven
Prelude, A flat major, op. 28, No. 17.....	Chopin
Nocturne, E minor, op. 72.....	Chopin
Valse, A flat major, op. 64, No. 3.....	Chopin
Etude, F major, op. 10, No. 8.....	Chopin
Hungarian Rhapsody, No. 12, C sharp minor.....	Liszt

Mrs. P. O. Brewster, a former pupil of Mrs. Gertrude Franklin-Salisbury, is having great success at Cheyenne as a teacher. She is conductor of a chorus of fifty voices and gives concerts and song recitals, at a recent one "The Daisy Chain" constituting part second after a miscellaneous program.

George Proctor was the soloist at the fourth faculty concert in New England Conservatory of Music on the 13th.

Miss Adah Campbell Hussey was one of the soloists at the concert last Wednesday evening in the W. M. C. U. Hall.

The recitals to be given by Josef Hofmann in this city will take place upon the afternoons of December 3 and 5 at Chickering Hall.

Miss Idalia Levy, whose marriage is announced to take place early in December, will continue her career on the concert stage, and has been engaged to sing with the Pittsburgh Philharmonic Orchestra at a concert in Rochester, N. Y., February 19; also for a song recital in the same city for February 20.

The Orpheus Club, of Somerville, under the direction of H. Carleton Slack, has just entered upon its third season. It is the intention of the club to give three concerts during the winter, and they will be assisted by eminent soloists.

The third entertainment in the Star Course series was given Thursday evening in Association Hall by Van Vechton Rogers, harpist, and Charles Grilley, reader, who furnished a delightful program. The hall was filled with a large and enthusiastic audience and encores were numerous.

Miss Anna Hickish is making a great success with the Moody-Manners Opera Company in England, and will soon appear as Marguerite in "Faust." Miss Hickish studied with Frank Mores, of Steinert Hall.

Arrangements are being made for a Boston performance of "The Trend of Time," a new symphonic song cycle, lyrics by William H. Gardner, of Boston, music by Harry Girard. Victor Harris will conduct, and the soloists will be Ethel Crane, Marguerite Hall, Hobart Smock and Harry Girard.

The following is the program played by Everett E. Truette at Worcester on November 15:

Fugue in C minor (the greater).....	Bach
Benediction Nuptiale.....	Dubois
Fiat Lux.....	Guilmant
Sonata in C minor, No. 5.....	Wolstenholme
Allegretto.....	Tebaldney
Intermezzo.....	Whitney
Paraphrase on Sullivan's Onward, Christian Soldiers.....	Gabriel-Marie
La Cinquanteaine (an ancient air).....	Thiele
Concert Satz in E flat minor.....	

Frederic Martin has been engaged for the Littleton, N. H., Festival, January 23 and 24. Of his singing at a recent concert in Bangor, Me., the critics had the following to say:

Frederic Martin, the soloist of the evening, has been heard here before, so that the audience knew what to expect from him. He sang several numbers, including "Oh, Star of Eve" from "Tannhäuser"; "The Grenadiers," and Schubert's "Wanderer," an especially choice repertory. Few singers who have been heard here in recent years possess voices which have all the qualities of Mr. Martin's—the fullness, richness and clarity, of which were so evident in each of his selections.

"His reading of the "Tannhäuser" number and Schubert's "Wanderer" was masterly to a high degree, and it is

not detracting from the excellence of the orchestra program to say that his singing of the "Wanderer" song was the feature of the evening."—Commercial.

"As was expected, one of the features of the evening was the appearance of Frederic Martin, basso, of Boston, who strengthened the favorable impression made upon a previous visit here. Mr. Martin is certainly the possessor of a good voice, carefully trained and skillfully used—a full, rich, sympathetic voice, with a phenomenally high range and a purity of tone which is very pleasing; a voice which penetrated to the farthest corners of the auditorium, and which won the hearty approval of the audience."—Daily News.

Sarrona.

"SARRONA" is a lyric drama in one act by Legrand S. Howland, a young composer and vocal teacher of this city. Mr. Howland will present his opera at Carnegie Lyceum Thursday evening, December 5. The work will be performed by his advanced pupils, and on the same occasion the Garden Scene from "Faust" will be given. The names of the pupils who will débüt on that evening are Miss Sabra Glykera, Miss Edith Longford, Miss Summers, Richard Warren, Duryea Bensel. Miss Josephine Aleene, a pupil of Miss Thursby, will also take part. There will be a ballet and chorus of women. Mr. Bensel, who has been studying with Mr. Howland for some time, made his appearance here last spring in another opera of Mr. Howland's, in conjunction with Miss Minnie Tracey, and had an excellent débüt on that occasion. Miss Edith Longford is a Canadian young lady of remarkable dramatic ability and voice that gives great promise.

FRITZ KREISLER.—Kreisler, the well-known violin virtuoso, will sail for this country on December 5, and will first be heard in Baltimore at the Peabody Institute on December 20. He will give several recitals in Mendelssohn Hall during the Christmas holidays. On January 3 and 4 he will be the soloist with the Pittsburgh Orchestra, with the Choral Symphony Society in St. Louis on the 9th, and with the Thomas Orchestra in Chicago on the 10th and 11th. He will give recitals in Detroit on the 14th, Peoria on the 16th, and in Philadelphia on the 18th. Kreisler will give only two recitals in Boston this season. They will be on the 23d and 25th. On January 31 and February 1 he will be the soloist with the New York Philharmonic Society. During the month of February Kreisler will play a number of recitals before many of the most prominent musical clubs and also with the Boston Symphony Orchestra, in Boston, 14th and 15th, Brooklyn on the 17th, Baltimore on the 18th, Philadelphia on the 19th, and in New York on the evening of the 20th. During the latter part of February and during the month of March Kreisler will make a tour of the Pacific Coast.

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C OSIMA WAGNER has resolved to give twenty representations, with the same program as this year, at Bayreuth. There will be five performances of "The Flying Dutchman," beginning the festival on July 22, the rumor that the festival would be held later being inexact. There will be seven performances of "Parsifal" between July 23 and August 20, and two cycles of "Der Ring des Nibelungen" on July 25-28, August 14-19.

Munich will again have a Wagner festival, beginning August 7 and ending September 11. There will be twenty-one performances—eight of "Die Meistersinger," five of "Tannhäuser," four each of "Lohengrin" and "Tristan." Among the singers engaged will again be two Americans—Lillian Nordica and Olive Fremstad; also Fritzi Scheff, Ternina, Bertram, Anthes and Reichmann.

these orchestras. An exception is to be found in the Manhattan Theatre, where the orchestra plays a good program, and although small, the orchestra is nicely balanced. The musicians themselves should see to it that their programs contain no rag-time.

One of the first to inaugurate the anti-rag-time crusade was Louis Blumenberg, the violoncellist, who, in one of his tours covering a vast territory, found that rag-time—a rag weed of music—has grown up everywhere in the Union and that its vicious influences are highly detrimental to the cause of good music. Rag-time, he says, is heard on every hotel piano, from the windows of private houses and in all the concert halls. It is the vulgar words to which it is set that make it so degrading. The lowest, basest passions of degenerate white and black are openly exploited to the accompaniment of this rhythm.

PERCY BETTS writes this in the London *Daily News*:

"Signora Piatti, whose death at an advanced age we announced recently, was the widow of the eminent cellist, and was a daughter of Thomas Welsh, the once eminent basso, and teacher of Charles Horn, Kitty Stephens, John Sinclair and others, who, according to the custom of the period, were his 'apprentices.' As Welsh was actually singing as far back as 1776, the death of his daughter severs a veritable link with the past. Welsh was in 1776 a boy chorister at Wells Cathedral, and so sweet was his voice and so wide his fame that when he sang an anthem on Sundays the city hotels were, says a writer of the period, crowded with lovers of music from Bath, Bristol, Bridgewater and elsewhere. Sheridan discovered him, and brought him to London, where jealous Storace refused to compose for him, until he found a firm friend in John Philip Kemble. Welsh's second wife was his pupil, the eminent soprano, Mary Anne Wilson, who survived till 1867, and she was Signora Piatti's mother. Welsh himself attained the age of seventy-eight. When he was born in 1770 his father was fifty-two, so that three lives covered the extraordinary period of only seventeen years short of a couple of centuries."

HERE are two types of strong men in the civilized world. One type appreciates music and gives encouragement to its advancement, while the other type regards all music as the prime cause of moral degeneracy. America, or rather—it seems

necessary to be more exact—the United States, has produced a number of men of great executive force and

shrewd financial sense, who might have become famous as musicians. The universal idea that high art is irreconcilable to cold, calculating money considerations is dispelled when we study the petty economies of the Tamagnos, Salvini and Lehmanns. Thus, when we find great artists who

think more of a dollar than the ordinary dry goods clerk thinks of ten, we wonder at the contradictions in human nature. Going up higher in the scale we find the contradictions still more puzzling, for we read about the Napoleons of finance and leaders in other channels loving music and devoting their leisure to its cultivation and advancement.

John D. Rockefeller, who cannot tell whether he is worth \$300,000,000 or \$500,000,000, plays extremely well on that seductive and wonderful instrument the violoncello. All of Mr. Rockefeller's daughters are musical. One is a good violinist, and another a skillful pianist. In the days when they were all at home the performance of chamber music was the family diversion.

J. Pierpont Morgan is a musical connoisseur. It

CHICAGO, November 13.—Music of the rag-time variety is under fire, and concerted action on the part of all unions of the American Federation of Musicians has been called for by the Chicago Federation to drive the composition that has been so popular since the World's Fair out of use.

Rag-time, the Chicago musicians say, has been found to conflict with morals and good musical theory and practice. Musicians are enraged over its despotic reign, and the pulpit has pronounced it immoral.—The Sun.

ONE of the effective means of ridding this country of rag-time music is to improve the condition of music in the New York theatres. There is too much catering to depraved taste in most of

is reported that he has a fine baritone voice, and could have been a great singer if he had developed his voice and musical talent. Morgan always joins in the singing of the hymns at St. George's Church, which he attends regularly when in town. It may amuse some of the enemies of Thomas C. Platt to hear that the Republican leader possesses a real tenor, and in his early manhood he enjoyed singing, and his friends enjoyed hearing him, which is rather more to the point. Both the Senator and his noble wife, who died some time ago, took a warm interest in the music at the Oriental Hotel, Manhattan Beach, where they passed their summers for years.

Col. Henry Watterson, the able Kentucky editor, is a good pianist, and when he was younger he was a good singer, too. When the editor first announced that he contemplated entering the lecture field some of his friends declared they would rather hear him play the piano. And truly this was complimentary, for the colonel's lectures have been successful. Hopkinson Smith, author, humorist, lecturer, illustrator and several other things, is also a musician whom his friends delight to hear perform.

When Andrew Carnegie accepted the presidency of the New York Philharmonic he paid a grand tribute to music, and at the same time raised the hopes of those who want to see the old society established beyond future financial contingencies. Again and again has the steel magnate expressed his love for music, and the practical demonstrations thereof are numerous. What Colonel Higginson, the Boston banker, has done for music, through his munificent support of the Boston Symphony Orchestra, can hardly be estimated by ordinary minds. We do not know whether Colonel Higginson or Mr. Carnegie plays or sings, but we all recognize their fine musical appreciation, which in itself is a gift of the gods.

Justice Jerome, the new district attorney-elect of New York county, is a highly accomplished musician, playing the pipe organ with professional skill. The organ is a noble instrument, and the man who loves to play it will be the better and nobler for his study of the masters who have composed for it. Music is a talent which runs in the Jerome family. Mrs. Cornwallis West (Lady Randolph Churchill), who was Miss Jennie Jerome, a cousin of the justice, is a good pianist, and at one time gave an entire concert in London in aid of a charity. Among the royal families of Europe the strongest and best members have displayed musical gifts that would have been remarkable in commoners. Emperor William is very musical, and his son and heir to the throne, an exemplary young man, plays the violin like a true artist. The cultivation of music has from the earliest times appealed to rulers. David and his harp and Nero fiddling while the flames consumed the ancient city are stories we recall when strong minds are considered in their relation to music.

THE Chicago Tribune recently printed the following editorial in its columns. It was entitled "King Edward's Musical Projects":

London *Truth* credits King Edward with the intention of reviving music at his court, but the details of his program only go to show the low conditions of English music when compared with its earlier glories. His program includes

ROYAL MUSIC.

visits to the opera in semi-state, with beefeaters on duty at the box doors and along the corridors; a coronation concert at Albert Hall; private performances at Buckingham Palace and Windsor Castle; "commanded" performances before the royal family, and more frequent playing by the King's private band. Sir Walter Parratt has been gazetted master of the music, and Dr. Creser composer to the chapels royal. Who Parratt and Creser are the world little knows or cares.

On the whole, though music will be less neglected by King Edward than it was by his mother, there is no prospect that it will rise out of its low condition. Now that Sir Arthur Sullivan is dead there is hardly a British com-

poser of prominence left. Sir Herbert Oakeley, Sir Alexander Mackenzie, Sir Frederick Bridge and Hamish MacCunn remain; but with the exception of Mackenzie their works are unknown out of England. None of the members of the royal family, except the late Duke of Edinburgh, has been much interested in music except as an accompaniment to royal functions or matters of fashion. The King himself has been indifferent.

The golden days of music in England were the days of Queen Elizabeth. She herself was a good musician, as her father, Henry VIII., was before her, and played the lute and virginals skillfully. Under her auspices flourished such fine musicians as Tallis and Bird, the father of English national sacred music; Morley, Farmer, Dowland, Wilbye, Dr. John Bull, and Orlando Gibbons. In the period of James II. arose Purcell, the greatest of English composers, who succeeded in every form of music, and whose works forced all others into obscurity. Then followed Händel, who, though of German birth, made his residence in England, and for years dominated its music and so impressed himself upon it that he eclipsed every native composer. King Edward may well sigh for the days when King George and his Queen, traveling by the Thames from Whitehall to Limehouse in the royal barge, were followed by a boat in which Händel and his instrumentalists performed the "water music."

Since those days music has languished in England and is now at a low ebb. Commercialism is always injurious if not fatal to art conditions. Now that commercialism has begun to languish in England, it may be that the musical art may revive. There may be no more royal musicians like Edward VI., Henry VIII., Elizabeth, Mary Stuart, Charles I. and Charles II., but there may be some day more Purcells, Händels, Gibbonses and Morleys, and English music may be restored to something like its old dignity and excellence.

To the list of living English composers should have been added the names of Coleridge-Taylor and Edwin Elgar—not to mention several others. These latter two are at present enjoying great popularity in England. Commercialism, however, is not the only cause for the languishing conditions of musical art in the British Isles. England had in Purcell a master as original as any Continental one; but she allowed his genius to be stamped out by the foreigner. It was, it is, the foreigner, whether German, French or Italian, who worked the mischief there as well as in America. This country will never develop any originality in art forms until she voluntarily detaches herself from Continental ideals, methods. Walt Whitman, whose prose works are beginning to receive the attention due them, preaches the doctrine of American individuality in fiery accents. We need hardly add that this faith in our future is the fundamental keynote of his "Leaves of Grass." And Whitman in this is a willing disciple of Emerson; Emerson, the foe to shallow cosmopolitan, globe-trotting culture!

Touching on this question of King Edward's musical tastes a contemporary writes:

Though King Edward of England is not to be crowned for some time, people in Great Britain are already wondering who will write the customary hymn and who will play the great organ at Westminster during the ceremony.

The organist will be selected either by the King or by his chaplain, the Bishop of London. For his services he will receive a fee of \$1,000, and his title for that one day will be "Composer to His Majesty's Chapel." In the Abbey the choir will be reserved for him and for the other musicians, the nave being at the disposal of the chapter, who will use it for the accommodation of invited guests.

More than once since the time of Purcell this custom has given rise to some scandal. Purcell was not only a great composer, but also an astute man of business, and he conceived the idea of selling at a high price on coronation day as many seats as possible near the organ. The chapter, however, heard of this scheme and compelled him to hand over the money which he had received for those seats.

At Queen Victoria's coronation, in 1838, Sir George Smart was organist, and he, too, sold several tickets at a very high price, but he was more ingenious than Purcell, for he placed the ticket holders among the members of his orchestra, and gave each one of them a violin, with a caution not to attempt to play it under any circumstances. Clever though this ruse was, the chapter suspected that something was wrong, but proof was evidently lacking, for the composer was not asked to disgorge. Exactly how much Sir George made on this occasion is not known, but it is said that he pocketed a considerable sum.

Whether any new stratagem in this direction will be

devised for the coronation of King Edward VII. remains to be seen.

We rather fear that the pessimistic views regarding the royal artistic tastes of George Moore, the novelist and art critic, will be realized. "The age of mediocrity in art and literature will begin when the Prince of Wales mounts the throne," said Mr. Moore in effect.

THIS is the caption of the following editorial in last Saturday's Chicago *Evening Post*. The pessimistic nature of the lines we reprint may not be entirely justified, for, no doubt, the public spirit

of Chicago's wealthy citizens will come to the rescue in due time. What would Chicago be, musically speaking, without its Permanent Orchestra, the source from which its local musicians derive their inspirations?

We have been congratulating ourselves on the opening of the eleventh season of our "permanent" symphony orchestra, the most valuable of our artistic assets, and enjoying in anticipation the splendid offerings promised by Mr. Thomas, the prince of American conductors. But the question "Is the orchestra really permanent?" comes as a distinct shock and induces serious reflection.

Speaking, presumably, by the card, one of our musical critics, who deplores the fact that the "multitudes" do not support the Chicago Orchestra, states that the sale of season tickets this fall is particularly disappointing, that the situation has become annoying and even critical, and that some of the trustees and guarantors are growing weary of welldoing and strongly inclined to abandon the enterprise at the end of the present season. The critic himself is evidently pessimistic regarding the future, for he warns the people of Chicago and the suburbs that "they will not enjoy the opportunity" (of neglecting the greatest orchestra in America) much longer.

Now the dissolution of the Chicago Orchestra and the loss of its services to art, education and morality (for a symphony orchestra is an ennobling, civilizing institution) would be a real calamity to Chicago. The possibility of it cannot be contemplated without pain and dismay. But, after all, is it just to charge the local public with indifference and lack of appreciation? The "multitudes" do not attend the Thomas concerts, but in this respect Chicago assuredly presents no exception. We are not really called upon to hang our heads in shame. Do the "multitudes" flock to the symphony concerts given in Berlin, Leipsic, Munich, Paris, London, Boston and other musical centres? No, it must be recognized once for all, however we may regret it, that the works of the great and immortal masters are not within the intellectual and aesthetic range of the multitude. We hope, with Tolstoy, that the highest art will become popular (or, to put it the other way, that popular art will satisfy the severest standards), but in our day, and for some decades to come, this desideratum will not be realized.

If it is true that the supporters, regular and occasional, of our great orchestra number between 8,000 and 10,000 persons, then we have reason for elation and satisfaction rather than self-reproach. No city in the world can show a better record in this respect. Young and without musical traditions and memories, Chicago has done as well as—better than—the artistic capitals of Europe! This merits credit, not blame. It proves also that the orchestra should be regarded as a permanency. If 10,000 devotees and grateful patrons do not create a need for such an institution, then the masters have written in vain and their works are a waste of genius and inspiration. This conclusion, however, refutes itself.

But even 10,000 music lovers of the requisite rank cannot make the orchestra self-supporting. This is a fact, a condition. What is the remedy? Endowment simply. The annual deficits will continue, and our enlightened, cultured philanthropists must make them good. In Boston seats command high premiums—an indirect form of endowment. The Pittsburgh Orchestra owes its existence to Mr. Carnegie's generosity and love of the beautiful and the beneficent. Surely there are fifty or a hundred men in Chicago who do not regard it as an annoyance and burden to contribute \$500 a year each toward the support of one of the truest factors of civic righteousness. Hospitals, dispensaries, "homes" of various kinds and libraries are endowed, and no one thinks of any statute of limitation in those cases. Why, then, grow weary of welldoing in the direction of popularizing sublime music? Have we not outgrown the old prejudices and superstitions, and do not our cultured rich recognize that to perpetuate a fine orchestra is, to say the least, just as laudable and useful as to establish a branch library or a hospital? If not, there is need of a campaign of education along those lines.



DREAM.

Last night I dreamed I saw my mother young;
I never knew her till her hair was gray.
Last night I saw the wrinkles smoothed away
And pearl about her satin shoulders strung.
Out from our homely tools of toil among
She came as if she knew them not. There lay
Old hopes in her young eyes. Faintly to-day
Are sounding the dead madrigals she sung.

I, who had watched the stolen march of days,
And would not see the days they stole away,
Moved breathlessly to meet her, mute with praise.
But ah, the vibrant hand that in mine lay
Was not the one I love upon my hair;
Nor hers the mother eyes, deep, deep with prayer!

Zona Gale, in the July Bookman.

FANNIE BLOOMFIELD-ZEISLER PLAYS.

FANNIE BLOOMFIELD-ZEISLER played in Mendelssohn Hall last Saturday afternoon. Her program was this:

Caprice on Airs from the Ballet of the opera	
Alceste	Gluck
.....
Nocturne, op. 111.	Beethoven
Thème Varié et Fugato (dedicated to Mrs. Zeisler)	Schubert
.....
A la Bien Aimée (Valse), op. 59, No. 2	Schubert
Nocturne, op. 37, No. 2	Chopin
Etude, op. 25, No. 9 (by request)	Chopin
Polonaise, op. 53	Chopin
En Forme d'Etude (dedicated to Mrs. Zeisler)	Leschetizky
Gondoliera, op. 41	Moszkowski
Impatience (No. 1 from Spring, op. 57)	Moszkowski
Etude, C major (On False Notes) (by request)	Rubinstein
Valse (Man lebt nur einmal)	Strauss

Is there anything for me to say that I have not said about the playing of this unique creature? I could indulge in reminiscences; I might recall the torrid night in July, 1885, when I first saw her in the Academy of Music after the performance of Rubinstein's D minor Concerto. She recalled the feline in those times, just as to-day she has something of the spiritual, compelling magnetism of a Duse. A picture of the great Italian actress gazes at me on my desk. It is after Lenbach. The head is draped as I once saw Bloomfield-Zeisler's, draped by a lace scarf. Now the two artists do not look alike; yet such is the community of emotion, the same enigmatic expression may be detected in both faces. What is it? Madame Zeisler has not had her soul so cruelly stabbed as has Duse. Is it all artistic mimicry or is Maeterlinck right—the dramas of to-day are spiritual, are fought out within the walls of our souls?



Certainly the new note in the playing of the favorite pianist is not an emotional one. That she struck with no uncertain touch a decade ago. She seems to be retracing her steps, seems to have clamored not unsuccessfully for admission to the place wherein dwell the intellectual elect. The reading of Beethoven's C minor Sonata was alive with meanings. In its clear unfolding of phrase and section you felt the impact of an intensely logical

cal, strong brain; the first movement was charged with thoughts. The slow movement has been suffused with more atmosphere by the pianist, which means that I have heard her play it more poetically. But it was beautiful in tone, just in conception. The mood throughout the work was Doric; not a trace of latter-day sentimentalism obscured the Hellenic outlines of the masterpiece.

Chopin was read with a happy mean. It was not smeared; the *zal* was not overdone; nor was there a *rubato* that syncopated one's heart. It was sane, sensuous; it was Chopin. The lovely nocturne was not played as if it were a study in double notes, with a droning intermezzo. All these negatives sound as if Madame Zeisler's performance was a series of evasions. It was not. It was individual, and when the A flat Polonaise was reached the smoke of battle got into her nostrils and the dogs of war were unloosed. It was an exhibition of dynamics, spirit and rustling nerves. The smaller pieces were delivered with miraculous delicacy and precision. Many of them were repeated, and when, after a dazzling version of the Strauss Valse, she played the music box valse of Chopin's in G flat (op. 70) you could have sworn that Pachmann was outdone. It was crystalline music making. And the "Marche Militaire" of Tausig—Schubert has little to do with it—was given with a fine appreciation of acoustical effects. It was built up from faint perspectives into a threatening roar. After this the enthusiasm knew no moderation. It was a triumphant afternoon for this dark sibyl whose tripod is a piano chair, whose medium of eloquence the cold keys of a piano. Madame Zeisler was to have played her second recital yesterday afternoon.



Few critics are prophets honored in their own musical country, and but one or two in a generation possess *prévoyance* enough to predict the caprices of musical taste. The antics of that exotic quality, since the day Richard Wagner bade it leap through the large and rather gaudy hoop of the music drama, have been mystifying and extraordinary. This same taste coqueted with Brahms, visited Italy, and for a time took up its abode in the house of Grieg.

Caprice of a deep seated order marked the progress of music during the past half century. Chopin died in 1849, Schumann in 1856; with them were buried the ideals that lit the lantern of the romantic school. It has flickered on, this sweet, phosphorescent signal of revolt, chiefly in the music of imitators. The strong light of the torch first firmly held by Bach and passed on by men like Mozart, Beethoven and Brahms, was not desired of the dreamers; for them the twilight and the strange winged creatures bred in the twilight. The classical composers—who were romantics in their time—loved much better the luminary of day, according scant homage to melancholy and moonshine.

Then came Richard Wagner, a revolutionist and a marvelous molder of other men's ideas. We are no longer alarmed by the senile warnings of the extreme right, the classical camp. As for the crazy boasts and affirmations of the musical communists, we, who love our Wagner, smile at the deific things claimed of him. He had genius and his music is genuine; but it is music for the theatre, for the glow of the footlights; it is rhetorical music, and seeks ever for effect. That it is not music to touch the tall stars of Bach and Beethoven we know; but why compare the two methods when they each strive for other and various things? Wagner arrogated everything to his music dramas. This he had to do, or else be left bawling his wares to unsympathetic listeners in the market place of art, and he did not hesitate to invade more sacrosanct precincts.

Wagner caught up in a mighty synthesis the loose threads of romanticism, the widely severed strands of opera. He studied Bach and Beethoven,

utilizing the polyphony of the one, the symphonic orchestra of the other. Then, knowing that opera—as opera—on Rossinian lines had reached its apogee; that Mozart and Gluck contained in solution the very combinations he needed, he, like an audacious alchemist, made a composite that at first smacked of German and later of Italian. He ran through his "Rienzi," "Flying Dutchman," "Lohengrin," "Tannhäuser" days, meanwhile strenuously testing his originality, and when the time arrived—in his case somewhat late in life—he calmly threw overboard old formulas and gave us the "Ring of the Nibelung" and the rest of the masterpieces. It was the most deliberate chase after genius the world has ever witnessed, and, strange as it seems, the wings which carried Wagner, Icarus-wise, to the realms of the sun have, as yet, shown no threatening weakness, no precipitous melting. We realize that this composer perfected his style—patterning after other men's ideas; that he finally beat into shape a method of his own—strong, individual and sufficient for his purpose. He argued that certain subjects could stand operatic treatment; that an opera orchestra must not be a big guitar, nor yet as symphonic as Beethoven's. With the prescience of genius he helped himself to the material he needed. How well he knew these needs everyone feels when hearing "Die Meistersinger" or "Tristan and Isolde."



Wagner was the last of the great romantics. He closed a period—did not inaugurate one. The sword and the cloak, the midnight alarm, and the excursion sentimental long occupied the foreground in opera, though adventure as a theme was discarded just as it was re-entering the land of letters, ushered in by Robert Louis Stevenson—Stevenson who wore his *panache* so bravely in the presence of Zola and other evangelists of the naturalistic in fiction. A curious return to more sober ideals of form was led by Johannes Brahms. It need not be added that this leadership was unsought—indeed, was hardly apprehended by the composer. A more unpromising figure for a musical Messiah would have been difficult to find. Wagner, a brilliant, disputatious, magnetic man, made a personal propaganda. Brahms, far from being so sympathetic or so cultured a man of the world as Wagner, lived quietly, thinking highly. His were Wordsworth's ideals; he abhorred the world, the flesh and the devil—the last being incarnate for him in the marriage of music with the drama. Yet his music is alive to-day—alive with a promise and a potency that urge to critical enthusiasms, so sane is it, so noble in content, so richly fruitful in treatment. A sympathetic composer, he is also a man who deals largely in the humanities of his art. Learned beyond the dreams of even Wagner, Brahms concealed his counterpoint in lyric roses, set it to blooming in the Old World gardens of Germany, decked his science with the sweet, mad tunes of Hungary—remaining withal a Teuton, and one in the direct line of Bach and Beethoven.



Now comes another enigmatic tangent of music, the heavenly maid. The seed planted by Berlioz and husbanded carefully by Liszt has come to an abundant harvest. The deaths of Chopin and Schumann stifled the aspirations of the romantics. But nothing ever dies, and by an elliptical route returns to us something of the fire and the fury, signifying passion, of these same romantics. All this we find in the music of Peter Ilitsch Tschaikowsky, this and much more. Artistically Tschaikowsky is the linear descendant of Liszt and Berlioz, with a Slavic color superadded. He deliberately abandoned the old symphonic form. Obsessed by what Henry James calls the "scenic idea," though without compelling talent for the theatre, Tschaikowsky poured

The

into the elastic and anonymous mold of the symphonic form much passion and poetry. A poetic dramatist, he selected, for typical motives, "Hamlet," "Francesca da Rimini," "Jeanne d'Arc," "Manfred," "Romeo and Juliet." His six symphonies are huge romantic suites, resplendent with the tints of an imagination saturated in romanticism. His fierce Cossack temperament and mingling of realistic, sensuous savagery with Malo-Russian mysticism set him apart from other composers. As musical as Wagner and Brahms, he lacks, perhaps, the firm, intellectual grip of those two masters. But if we desire a wonderful picture of the psychology of a great troubled soul, it is to Tschaikowsky we must go. He tells things in his music that no other man has dared even to whisper.



Rubinstein is hardly to be considered a factor in the musical strife. He was an upholder of both camps, and being a German-Russian and a Russian-German Jew and Lutheran, his eclecticism proved his undoing. Something of the same sort may be said of that clever Frenchman, Saint-Saëns. Grieg built his nest far up in Norwegian fjords, built it of bright-colored bits from Schumann, Mendelssohn and Chopin. He does not seriously count. Neither does Dvorák of Bohemia, who has never said anything particularly novel or profound, despite his intimate mastery of orchestration. Eugen d'Albert treads with care the larger footprints of Brahms; while Goldmark, a very Makart in his prodigal amazements of color, has contributed but few masterpieces to the gallery. Germany and Austria are, with one exception, dead. Italy is as bare of genius now as Mother Hubbard's cupboard. France has Massenet, Saint-Saëns, Bruneau, Charpentier, LeRoux—miniature masters all. There are lurking promises in Belgium. England has absolutely not one major talent.



The exception in Germany is Richard Strauss, a man of power and dangerous ambitions. His ambitions are dangerous because he attempts to lead music into a fourth spatial dimension; because, emulative of the nihilistic and transcendental philosophy of Nietzsche, he juggles with tones as if they were metaphysical symbols. His symphonic poems are marked by an almost superhuman mastery of his material, of his play-impulse, that comes dangerously near crossing the dividing line between fantasy and insanity. But the magnificence of it all, the magnificence of this tonal orgy, of this mad flight to the very gates of the infinite—or to the nethermost inferno! And Strauss is the supreme manifestation of erratic energy; his music, disdaining formal barriers, seeks to give articulation to ideas of an almost concrete kind. Richard Strauss wields the brush of a great painter, of a musical Paul Veronese—yet he chooses to mask his music as profound and fantastic philosophy.



Here, then, is the present situation: Wagner preaching in his musical dreams; Tschaikowsky passionately declaiming of the cumulative woes of mankind in accents pathetically dramatic; Brahms leisurely breasting the billows of the maelstrom, speaking in golden tones the doctrine of art for art's sake; and, finally, Richard Strauss, seeking with furious and rhythmic gestures to divert from its proper channel the art he adores. Who may dare to predict where all this will end? To add to the general bewilderment, the American composer springs into the field fully equipped, saying

the sayings of other men, but with a various eloquence and a technical address that is puzzling to the critical forecaster. What caprice of musical taste will be born next?

"The world will find a wholesome reaction in the study of music from its spiritual side, its inner life. In the laws of tonality, the most musical and the least musical will have a common ground of interest. By study of tone, character or mental effects, we are led to realize that the marvelous intuition of Pythagoras, Plato and Aristotle was correct—that music is the basis of all human development." This, by an author whose name I cannot recall, is a hint, a prophecy of the track music must take if it is to ascend. Intellectual music, music that does not appeal merely to the fevered nerves of this generation, is needed. Complex or abstract music is not meant abstract in the sense of lacking human interest. Is there no mean between the brawling jealousies of Mascagni's peasant rogues and the often abstruse delving of Brahms? Surely, to think nobly is to live nobly, else Wordsworth is a poor guide. We fret, we fume, we analyze too much in our arts. Why cannot we compass the Greek gladness and simplicity of Mozart, with the richness of the newer culture? Must knowledge ever bring weariness of life? Is there no fruit in this Armida garden of art that is without the taste of ashes? Why not accept music without striving to extort from it metaphysical meanings? There is Mozart's G minor Symphony—in its sunny measures lies sanity. Open then the casements of the soul; flood it with music, Mozartean music, and sing with Shelley.

Music when soft voices die
Vibrates in the memory.



Of the letters of Heine to his friend Christiani, now publishing in the *Deutsche Rundschau*, few lack the peculiar verve of the author of "Atta Troll." This will appear even in the rough paraphrase, given below, of portions of the letter which describes his life at Hamburg, where for a little time he followed idleness and law. He writes:

Hamburg, the whatever it is of December, 1825.
A wretched life here. Rain, snow, and too much to eat. And I resentful at it. By day Hamburg is a great counting-room, by night a great —. Everybody looks at me as if he wished to parody my Lyrical Intermezzo. And I myself am full of irony and sentimentality. I have looked up your friend, Dr. Halle. He is very amiable, very forth-putting, and a very Jew. In the very first moment he showed himself a Jew in the words, "You are going to be a colleague of mine, then?" Vexed as I was (Kleist's phrase), I said, "Yes, to this extent, that everybody thinks I am here to be a lawyer. But I haven't the least idea what I shall do here. Meanwhile, don't think that I am idle here; on the contrary, wherever I go or am I make verses. Last night I made this stunning song. Isn't it beautiful?"

But for you to admit this (to Christiani) I must really write it down, which I hereby do.

They loved each other, but neither
Would be the first to confess;
Like foes they gaz'd at each other,
And would die of their love's distress.

They parted at length, and thereafter
Except in vision, ne'er met;
From life they have long departed,
And scarcely know of it yet.

[Do you know a better song in all German literature?]

Old fellow, that is your best!

But, truly, Christiani, after reading this song, do

you really think I am going to be a lawyer here? I am thinking of going to Berlin. My friends there write me a summons and will have the police drag me hence. Gentlemen, let's avoid violence. The "Harzreise" has gone off to Gubitz (the publisher), and I am curious to see how many pine trees the censor will cancel from the High Harz.



G. K. Chesterton writes as follows of the deliberate and unconscious morals of Tolstoi's tales: "The narrow notion that an artist may not teach is pretty well exploded by now. But the truth of the matter is that an artist teaches far more by his mere background and properties, his landscape, his costume, his idiom and technic—all the part of his work, in short, of which he is probably entirely unconscious, than by the elaborate and pompous moral dicta which he fondly imagines to be his opinions. The real distinction between the ethics of high art and the ethics of manufactured and didactic art lies in the simple fact that the bad fable has a moral while the good fable is a moral. And the real moral of Tolstoi comes out constantly in these stories, the great moral which lies at the heart of all his work, of which he is probably unconscious, and of which it is quite likely that he would vehemently disapprove. The curious cold white light of morning that shines over all the tales, the folklore simplicity with which 'a man or a woman' are spoken of without further identification, the love—one might almost say the lust—for the qualities of brute materials, the hardness of wood, and the softness of mud, the ingrained belief in a certain ancient kindliness sitting beside the very cradle of the race of man—these influences are truly moral. When we put beside them the trumpeting and tearing nonsense of the didactic Tolstoi, screaming for an obscene purity, shouting for an inhuman peace, hacking up human life into small sins with a chopper, sneering at men, women and children out of respect to humanity, combining in one chaos of contradictions an unmanly puritan and an uncivilized prig, then, indeed, we scarcely know whether Tolstoi has vanished. We know not what to do with this small and noisy moralist who is inhabiting one corner of a great and good man."

ANOTHER MILLER PUPIL.—Miss Vivia Brewster, a pupil of E. Presson Miller, recently sang in concert at Laredo, Tex. The *Times* of that city mentions Miss Brewster as follows:

Her sweet voice was instantly recognized as much stronger than when last heard in this city. * * * That her voice and manner charmed those who listened was evidenced by the enthusiastic applause that followed her as she retired from the stage. She makes a magnificent stage appearance and sings so sweetly that she will captivate any audience before which she may appear. She may be sure of an enthusiastic reception and large audience whenever she sees proper to favor the people of this city by appearing before them again.

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JOSEF HOFMANN.

His American Tour Opens Brilliantly—An Extraordinary List of Engagements.

UNDER the management of Henry Wolfsohn Josef Hofmann has just undertaken the longest concert tour that he has ever made, one of the longest tours, indeed, ever essayed by any pianist in the United States. This tournée will keep the pianist incessantly busy until the beginning of the holidays, when he will enjoy a short respite from his arduous work. After a brief period of rest he will resume his tour, and will be kept busy from then until the last week in March.

This shows the difference between good management and bad management.

Last season Hofmann was handicapped by an inexperienced manager, and his tour consequently proved both short and unsuccessful. Now the great pianist has committed his destinies to a manager of long experience and proved ability, and his present tour promises to be an unexampled success, from all points of view. It certainly has begun brilliantly.

Such has been the influx of requests for Hofmann that Mr. Wolfsohn has been somewhat embarrassed by the multiplicity of engagements offered, and has been forced to exercise the privilege of selection, thereby discarding many of the bookings proposed. The tour, as mapped out, will carry Hofmann all over the United States, and permit him to play in every city of any importance.

The widespread interest aroused by this tour indicates that Hofmann's reputation as a master pianist reaches all parts of the United States. Mr. Hofmann will revisit all the cities in which he has played, and will visit scores of others for the first time.

Hofmann's Remarkable Tour.

The day after his arrival in New York the pianist began his American tour, and accomplished some exceedingly quick work. He reached New York Thursday, November 13. The next morning he rehearsed with the New York Philharmonic Orchestra, and gave a recital the same night in New Haven. He appeared Friday afternoon with the New York Philharmonic Society and again with that organization Saturday evening. After this concert he played in the Freundschaft Society's hall. Thus he made a record of four concerts in three days. Monday night Hofmann played in Detroit and last night in Columbus, Ohio. He will at once return East to fill the following engagements:

November 22....Yonkers, N. Y.
23....New York city. First recital.
24....
25....Baltimore, Md.
26....Washington, D. C. Afternoon recital.
27....New York city. Second recital.
28....
29....Boston, Mass. With Boston Symphony Orchestra.
30....Boston, Mass. With Boston Symphony Orchestra.
31....
December 1....
2....
3....Trenton, N. J.
4....
5....Boston, Mass. First recital.
6....Portland, Me.
7....Boston, Mass. Second recital.
8....New York city. Metropolitan Opera House.
9....New York. Waldorf-Astoria.
10....
11....Philadelphia, Pa. Boston Symphony Orchestra.
12....Richmond, Va. Recital.
13....Brooklyn, N. Y. Boston Symphony Orchestra.
14....New York city. Boston Symphony Orchestra.
15 (Sunday)....New York City. Metropolitan Opera House.
16....Troy, N. Y.
17....Syracuse, N. Y.
18....Rochester, N. Y., or Toronto.
19....Buffalo, N. Y.
20....Utica, N. Y.
21....
22....
23....

January
24....
25....
26....
27....Philadelphia, Pa. Philadelphia Orchestra.
28....Philadelphia, Pa. Philadelphia Orchestra.
29....
30....Boston, Mass.
31....
1....Chicago, Ill. First recital. Evening.
3....Peoria, Ill.
4....Chicago, Ill. Second recital. Afternoon.
5....
6....Louisville, Ky.
7....Toledo.
8....Cleveland.
9....
10....
11....Cincinnati. Orchestra.
12....Chicago, Ill. Afternoon recital.
13....St. Paul.
14....Minneapolis, Minn.
15....
16....St. Louis, Mo. First recital.
17....Indianapolis.
18....St. Louis, Mo. Second recital.
19....Sunday.
20....Des Moines, Ia.
21....Kansas City.
22....Omaha, Neb.
23....Lincoln, Neb.
24....Topeka, Kan.
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15....Leave California.
16....
17....Seattle, Wash.
18....Everett, B. C.
19....Tacoma, Wash.
20....Portland, Ore.
21....
22....Spokane, Wash.
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25....Colorado Springs.
26....Denver.
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8....Texas.
9....
10....New Orleans, La.
11....Mobile.
12....New Orleans.
13....Memphis.
14....Birmingham.
15....Chattanooga.
16....
17....Atlanta.
18....Knoxville.
19....
20....Nashville.

JEWELL PIANO RECITAL.—Anna Jewell will give a piano recital in Mendelssohn Hall to-night (Wednesday). She will be assisted by Paul Kefer, cellist, and Eugene Bernstein at the second piano. The program will include the Liszt Concerto in E. flat.

SLIVINSKI'S SUCCESS WITH THE BOSTON SYMPHONY.

JOSEPH SLIVINSKI played last week with the Boston Symphony Orchestra in Boston and the critics of the Boston papers accorded him the praise due his great art. Here are the Boston opinions about Slivinski's playing:

Joseph Slivinski appeared at these concerts for the first time, although he gave recitals here in 1894 and played with the Wunderstein Orchestra in Tremont Temple last season. His performance of the Tchaikowsky Concerto last night was remarkable for musical dash, untiring spirit, variety of tonal gradations, exquisite touch, strength that was not abused, unusual accuracy, and, perhaps, above all, an extraordinary sense of rhythm. The performance of Tchaikowsky's fantastical concerto—a work that is exciting and of haunting beauty in spite of certain passages which are modern routine work, for there is ultra-modern as well as old-fashioned Kapellmeister music—may justly be called great. Mr. Slivinski was an interesting and welcome apparition. Nor is the term apparition here misapplied, for when he came upon the stage he looked like one of Hoffmann's characters, known by Johannes Kreisler and the student Anselmus. He was enthusiastically applauded, and well did he deserve the applause that was loath to die. His recitals this week are looked forward to with genuine interest.—Boston Journal, November 17, 1901.

If there could be a Paganini of the piano Josef Slivinski might well be he. His very appearance is suggestive—the tall, slender, slightly angular figure, the nervous gait, the pale, thin face, overhung with its dense mass of heavy black hair, and barred across with the strangely curved mustache, the piercing eyes and the heavy eyebrows. Then the attitude at the instrument—always one of absolute concentration, whether bowed almost as if to clasp the keyboard or thrown back, as if to survey and hold the complicated mechanism with a magnetic gaze.

The long, slender hands, so flexible upon the elastic wrists that it seems impossible that their motion, so swift and light as almost to elude the eye, should have such immense power, or linger long enough to call forth a definite and enduring tone. In all this there is something eerie and mystic. And then the man plays, as it were, like a man possessed, and infused into passages which would generally appear as mere figures of technical speech or transitional devices for bridging over from one integral thought to another a fire, a boldness, a force, a magnetism, which make them seem for the moment like the most vital and important matters of all.

The technic itself is marvelous, and its range and sweep might have been estimated by taking as mensuration points the vast rolling chords of the introduction, the exquisitely gentle and dainty accompaniment and caressing melody of the andantino semplice and the tremendous octave and figures of the finale. But it all seems to mean so much—not necessarily of explainable thought, as of all possessing rhapsodic feeling and intense personality.

The concerto and the player were well pitted; for he had ready and waiting the poetry, the fancy or the emotion which made vital every one of the scores of fitful mood and varying shades that Tchaikowsky put into this work, which Nicolas Rubinstein, for whom it was written, declared so difficult and intricate as to be impossible of execution.—Boston Herald.

Mr. Slivinski is an artist whose advancement has caused both interest and pleasure. He has been frequently heard in this city, and each time he has displayed progressive traits which are very gratifying to his admirers. His selection last evening was Tchaikowsky's Concerto for the piano, No. 1, in B flat minor.

Over twenty-five years ago this piece was first played in Boston by Dr. Hans von Bulow in old Music Hall.

It is a familiar work, and Mr. Slivinski's interpretation is also well known, but it may be said that his effort this year is a decided improvement over the performance he gave here last spring. There was a greater breadth, a finer conception and more artistic phrasing. The first movement was especially well executed, although the entire concerto calls for high praise.

* * * It was, however, a most pleasing performance, and the reception accorded him augurs well for the recitals he is later to give in this city.—Boston Post.

NEW YORK STATE MUSIC TEACHERS' ASSOCIATION.—An executive committee meeting of this association was recently held in New York, the following members being present: President Louis Arthur Russell, Secretary F. W. Riesberg, Treasurer J. E. Stille, H. W. Greene and Carl G. Schmidt, the former chairman of the program committee.

Plans for the next meeting at Newburgh, N. Y., June 23 to 25, were discussed, and the enthusiasm of all present augurs well for a fine meeting, with an oratorio to close.

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FLORENCE RANSTEAD.

MISS FLORENCE RANSTEAD, an American contralto with a European training and reputation, made her New York débüt in a recital at the Waldorf-Astoria, Friday afternoon, November 15. A criticism of the recital will be found elsewhere in this issue. She is now on a tour under the management of Mr. Ruben.

Miss Ranstead is of New England extraction, as her father's name and Bragg, that of her mother's family, would indicate. Miss Ranstead's grandmother is Mrs. Quincy Adams Gilmore, wife of General Gilmore, who

While studying with Bouhy she became a member of the operatic class, but concert and oratorio are the fields to which she will devote herself and for which she has been trained.

When Miss Ranstead gave a recital in the small Queen's Hall the audience was made up of members of the aristocracy and the leaders of fashionable life in London. Her list of patrons included the Japanese Ambassador, Mr. Choate, the American Ambassador; Lady Denby, Lady Dudley, Sir Redvers Buller and Lady Audrey, Lord and Lady St. Levin and Lady Carden of Templemore.

"Morning at Sea," in which the unity of lyrics and music furnishes a delightful imagery of "Rolling Waves of Wave" and Sabbath music "brooding soft on waters drear."—Bolton Daily Chronicle.

Miss Ranstead chose a very ambitious program. She was quite successful.—The Lady.

Miss Ranstead contributed Coleridge-Taylor's "Corn Song" and "Where Corals Lie" and "Sabbath Morning at Sea," all with pains-taking accuracy and in good voice.—Bolton Evening News.

Miss Florence Ranstead sang admirably.—Bolton Journal.

Miss Ranstead's fine contralto voice was heard to the greatest advantage in Elgar's Sea Pictures, in the performance of which the reputation she had established in the earlier part of the evening was thoroughly sustained.—West Bromwich Chronicle.

Miss Florence Ranstead, an American contralto of deep, full and rich tone, gave a good interpretation of the Wicked Fay, her singing of "To the Feast I Come Unbidden," "As I Sit at the Spinning Wheel" and the incantation, "Spring from the Earth, Red Roses," being marked by dramatic fervor and musicianly skill.—West Bromwich Free Press.

The Baltimore Herald of October 27 published a column sketch, with portrait of Miss Ranstead, in which her career was referred to in these extracts:

Miss Florence Ranstead, the talented Baltimore contralto, who was so successful in London musical circles last season, arrived in Baltimore Saturday night and is now the guest of her sister, Mrs. J. Baker Hull, 1026 Cathedral street.

Miss Ranstead has been on the Continent and in England for the past four years, studying under several of the most celebrated masters for the first three years, and then entering upon her professional duties last season. Before leaving for abroad it will be remembered that she made a decided impression in the local musical world, and appeared in several amateur productions, including the "Pirates" and the "Patapsco." * * *

While in Paris she sang in concert in the gallery of the Champ Elysées with Miss Madeleine Godard, sister of the famous composer, as the violinist.

The season in England was divided between a tour of the provinces and appearances in London. In the metropolis she sang in "The Messiah" performance on Good Friday, at the People's Palace, and also appeared at the Crystal Palace in concert. In the provinces she sang only in oratorio and concert.

Miss Ranstead will spend this winter in a tour of the States, and in the spring will return to London. She is now under the management of Ruben, who was formerly connected with Grau.

HANCHETT'S LECTURE RECITALS.—The second course of the Hanchett lecture recitals given in the Assembly Hall of Adelphi College, Brooklyn, is attracting as much interest as the first course of the autumn. "Musical Contrasts" will be the subject throughout the season, with sub-topics for each individual lecture recital. The sub-topics for the present course are: November 11, "The Vitality of the Older and Newer Music"; November 18, "Faust's Music"; November 25, "The Sonority of the Older and Newer Music"; December 2, "The Tone Colors of Classic and Modern Composers." Dr. Henry G. Hanchett gave the lecture on November 11, and in the illustrations he was assisted by Miss Laura Phelps, violinist, he himself giving the piano numbers. Dr. John Cornelius Griggs, who is the instructor of musical history at Adelphi College, gave the second lecture last Monday afternoon. Dr. Hanchett will deliver the third next Monday afternoon, and also the fourth, which, however, will be given in the evening. At the closing lecture Dr. Hanchett will have the assistance of Maxwell Hood's orchestra, Miss Carolyn At Lee, soprano, and Mr. Andrews, baritone.

ALF. KLINGENBERG, OF HARDIN COLLEGE.—The Scandinavian pianist and teacher, principal of the musical department at Hardin College, Mexico, Mo., was recently married to Miss Alexandra Mowinckel, and while in St. Louis on this important errand he was invited to give a piano recital and also to play at a choral symphony concert.



Photo by Aime Dupont, New York.

FLORENCE RANSTEAD.

was buried at West Point with high military honors. The singer inherits her musical talent from her mother, a pianist and pupil of Joseffy. While of New England lineage, Miss Ranstead was born in Pennsylvania, and in childhood her parents removed to Baltimore, and then the Monumental City became her permanent home. High social connections opened exclusive doors in London and Paris, and pronounced musical gifts did the rest to give the young singer a good beginning of her artistic career. Before going abroad Miss Ranstead studied here with Reinhold L. Herman. Then she went to Germany and continued her studies with Herman. After leaving Germany Miss Ranstead went to Paris and there Bouhy became her teacher. It was the French master who gave her the finish and the encouragement to make her débüt.

Musically Miss Ranstead's appearances in England were equally important, for here are some of the things the critics said:

A song recital of interest was given by Miss Florence Ranstead, a young contralto. Her choice of program argues a real love for the best music and a cultivated taste that are in themselves most valuable.—The Times, London.

Miss Florence Ranstead gave a song recital. The program, including as it did Schumann's "Dichterliebe," the air, "Gens due splendida," from her countryman's (Professor Parker's) "Hora Novissima"; Coleridge-Taylor's "Blood-red Ring" and other equally high-class songs, sufficiently indicated the young singer's artistic aims, her efforts giving much promise.—London Musical Times.

Miss Ranstead sang very tastefully, particularly in two of Edward Elgar's Cycle of Sea Pictures, "Where Corals Lie" and "Sabbath

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MUSICAL COURIER OFFICES—FINE ARTS BUILDING.

CHICAGO, November 14, 1901.

THE eminent Italian tenor, Umberto Beduschi, of the Auditorium Conservatory, will give a concert in this city shortly, an orchestra assisting.

Two well-known artists, Mme. Ragna Linne and Glenn Hall, are to be heard in a song recital at Music Hall Fine Arts Building, on Tuesday evening, December 3, under the auspices of the American Conservatory. Allen Spencer, the gifted pianist, will assist.

The American Conservatory will present an interesting program at a recital in Kimball Hall on Saturday afternoon, November 23, the Misses Ella Mills, Bella Jacobs, Bessie Lea Davis, Lola Funkhouser, Millicent Bowers, Helen Holmes, Lulu Sinclair, Messrs. Oscar Streger, and R. E. Yarndley participating.

Miss Nora Smith, assisted by Paul Beebe, violoncellist, and Gustav Birn, accompanist, will give a piano recital at Music Hall, Fine Arts Building, on Wednesday evening, November 20. The program includes compositions by Beethoven, David Popper, Daniel Van Goens, Schumann, Arthur Foote, Chopin, Rubinstein and Strauss-Tausig.

Concert goers are glad to learn that William A. Willett, the well-known baritone, of the Chicago Auditorium Conservatory, will sing at the Germania Singing Society's concert in this city on November 21.

The Hamlin Company announces the following November engagements for its artists: Genevieve Clark Wilson, Indianapolis November 20 and St. Louis November 21; George Hamlin, Pittsburgh November 26 with the Mozart Club, and Kenwood Club, Chicago, November 29; Charles W. Clark, St. Joseph, Mo., November 13, Des Moines November 14, Pittsburgh November 26, and Kenwood Club, Chicago, November 29; Holmes Cowper, Alton, Ill., November 13, Evanston November 21, and Davenport, Ia., November 25; Henry Willis Newton, St. Joseph, Mo., November 13; Leon Marx, Kenwood Club, Chicago, November 29; Helen Smyser, Kenwood Club, Chicago, November 29.

The program of the opening entertainment of the Kenwood Club will be furnished by Miss Helen Smyser, soprano; George Hamlin, Charles W. Clark, Leon Marx, and Miss Eleanor Scheib, accompanist.

Henry Willis Newton and Charles W. Clark will sing the tenor and baritone parts of Sullivan's "Golden Legend" with the Choral Society, St. Joseph, Mo., on November 13.

From Alton, Ill., comes news to the effect that President McKay of Shurtleff College wisely has prohibited rag-time music in literary society programs.

It is said that the students defy the order; that a crisis will come at the next meeting of the literary societies. Developments will be awaited with interest.

The Spiering Violin School's first recital of the season is announced for Saturday, November 16, in the Assembly Room, Fine Arts Building.

The Hinshaw Stock Company School of Drama gave a successful performance of "The Merchant of Venice" at the Grand Opera House on November 12. Marvin Victor Hinshaw, brother of W. W. Hinshaw, director of the affiliated School of Opera, appearing as Shylock.

NOVEMBER 16, 1901.

Rudolph Ganz, of the Chicago Musical College, has recently composed an artistic love song, "Would You? Would I?" The words are by James P. Whedon.

Mrs. Marie Hoag Haughey, soprano, will take part in the Evanston Musical Club's performance of "The Messiah" on December 19.

A number of talented singers, who promise to become prominent artists, will be introduced to the public this season by their competent instructor, Mrs. Hess-Burr.

Helen Buckley, the soprano, interprets sacred music no less effectively than concert numbers. At the West Presbyterian Church last Sunday evening her singing was both artistic and impressive.

Under the auspices of the Chicago Auditorium Conservatory a play, "Who Shall Win Him?" will be presented on November 27.

Mme. Ragna Linne, soprano; Elaine de Sellem, contralto; Claude Cunningham, baritone, and W. C. E. Seeböck, pianist, will be the soloists at the second ballad concert in Music Hall, Fine Arts Building, on December 12.

Mme. Sarah Grand, who has been visiting Chicago this week, is reported to have said: "Why do you hurry so in Chicago? Are you rushing to make money? Don't you know money is a bore?" The *Inter-Ocean* affirms that when asked if she were not writing an historical novel, her reply was: "No, I haven't the habit."

THE APOLLO CLUB'S CONCERT.

The eminent contralto Josephine Jacoby will be heard at the Apollo Club's concert in the Auditorium on Monday, December 2. By request "Samson and Delilah" will be given under the capable and experienced direction of Harrison M. Wild. Charles Gauthier, tenor; Herman Devries, baritone, and J. W. Lince are to sing the parts of Samson, the High Priest and Abimelech, and H. W. Newton and Walter Root, tenors, will assist. The Apollo Club will have the support of the Chicago Orchestra.

A private and informal studio recital will be given by George Hamlin, the well-known tenor, at Kimball Hall, on Thursday afternoon, November 21. In reference to this event "Willie Dearborn," one of this city's social editors, writes: "Mr. Hamlin is one of the few tenors I know whose friends like them for themselves as well as their singing. If you had heard him up at Green Lake last summer during regatta week you would not have blamed the birds of the region for migrating to Milwaukee, as they did, in sheer envy."

Miss Blauer, contralto, who studies with Mrs. Hess-Burr, will give a recital before the Tuesday Club, of Detroit, on December 3.

Prof. W. F. Bentley, of Knox Conservatory of Music, Galesburg, Ill., recently gave an interesting lecture recital in Beecher Chapel, Galesburg.

MARY WOOD CHASE.

Miss Chase's forthcoming engagements are announced in detail as follows:

Recitals in December—Gambier College, Gambier, Ohio, 7th; Millersburg Female College, Millersburg, Ky., 10th; Nicholasville Female College, Nicholasville, Ky., 11th; Hamilton College, Lexington, Ky., 12th; Logan College, Russellville, Ky., 14th; Gallatin College, Galatin, Tenn., 16th; Hyde Park Hotel, Chicago, 20th.

In January—Chicago, Handel Society concert, 14th; Caruthers Normal School of Piano; Mozart Club, Dayton, Ohio; Ithaca Conservatory, Ithaca, N. Y.; New York city; Mansfield, Pa.

In February—Chicago Woman's Club, lecture, 12th; Chicago, Bush Temple of Music, 20th; Kewanee, Ill.; Knox Conservatory of Music, Galesburg, Ill., 27th; McGuire Seminary, Boonville, Mo.; Musical Club, Jamestown, N. Dak.; Lutheran College, Red Wing, Minn.

During the season this talented and accomplished pianist will make also several other important appearances.

Mrs. Genevieve Clark Wilson, soprano; Otto Pfefferkorn, pianist; Holmes Cowper, tenor, and Mrs. Holmes

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Cowper, accompanist, appeared at the Clayton F. Summy Company's first ballad concert in the Music Hall, Fine Arts Building, on the afternoon of November 14. The artistic interpretations of these musicians aroused much enthusiasm, though some of the works introduced, especially those for the piano, were by no means classical. Composers represented in the program were Eugen Hildach, Chopin, Henry L. Lautz, Arthur Nevin, W. D. Armstrong, W. C. E. Seebcock, Louis V. Saar, John A. Carpenter, Clough-Leighter, Gerald Lane, Zardo, Otto Pfefferkorn, Mildred J. Hill, Mrs. Susan Weare Hubbard, F. L. York, Edna R. Clark, R. H. Walther, Hubbard W. Harris, John W. Metcalf, Mrs. H. H. A. Beach and A. W. Platte.

Beatrix Peixotto and Frederick Warren, assisted by Kate Williamson, will give a recital at the Auditorium Conservatory on the evening of November 21.

Coleridge Taylor's "Hiawatha" will be performed by the Evanston Musical Club on the evening of November 21, the soloists including Holmes Cowper, tenor; Marion Pace, soprano, and Mr. Wrightson, baritone.

The Chicago Auditorium Conservatory Chamber Music Society, of which Errico Sansone is director, artistically interpreted the ensuing program at a recital in the Auditorium Hall on Thursday evening, November 14:

Trio for piano, violin and 'cello, op. 101.....Brahms
Robert W. Stevens, Errico Sansone, Julius Herner.
Quartet (No. 17) for two violins, viola and 'cello.....Mozart
Errico Sansone, Joseph Garramoni, Francesco Zito, Robert Sansone.
Quintet for piano, two violins, viola and 'cello, op. 14.....Saint-Saëns
R. W. Stevens, E. Sansone, A. Frosolono, F. Zito and J. Herner.

Characteristics of the three great composers were not overlooked. Brahms was Brahms and Mozart, Mozart. Saint-Saëns' Quintet was performed in a manner which merited special praise.

Maude Fenlon Bollman's November engagements include a concert at Rockford, Ill., and two appearances in Iowa. On November 21 she is to be heard in a concert under the auspices of the Women's Amateur Chorus, Aurora, Ill., and later in the month she will again be heard in Iowa.

Fay Hill, the gifted young pianist, and William A. Willett, the well-known baritone, two popular members of the Chicago Auditorium Conservatory's faculty, are to be congratulated upon the success of their recital on November 7 at that institution.

One of the busiest teachers in Chicago is Maurice Aronson, the successful piano instructor, whose studio in the Auditorium Tower is constantly a scene of activity.

A young Chicago vocalist in whom many prominent musicians are interested is Miss Jeanette R. Holmes, who made her début before a Chicago audience on Tuesday evening of last week in the Music Hall, Fine Arts Building. Miss Holmes' repertory is varied and extensive, and she has had the advantage of studying with so competent an instructor as Mrs. Hess-Burr. She possesses exceptional talent, and doubtless will be heard frequently at concerts.

MARY HEALY MULLETTE.

Mrs. Mullette's singing made so favorable an impression at the recent St. Vincent Church concert, at which William C. Carl played, that the gifted soprano was forthwith engaged for an important concert on November 28 at the Convent of the Sacred Heart. She has been secured also for a musical event at St. Patrick's Church in this city on December 1. Last Sunday evening she sang some of Mozart's music very effectively at St. Vincent's Church.

HENRY W. NEWTON.

The Waukegan (Ill.) *Daily Sun* has thus commented upon the singing of a well-known Chicagoan:

Henry W. Newton's voice was thoroughly satisfactory. It is clear, resonant and very musical. The church rang with his powerful tones, and in soft passages Mr. Newton sang high or low with equal ease. In his singing of "Thou Art the King," accompanied by full organ, Mr. Newton brought the concert to a triumphal close.

Mr. Newton is under the direction of the Hamlin Company.

NORDICA COMING.

On November 25 this famous soprano will be heard in the Chicago Auditorium. November 30 is the date of her appearance in Milwaukee.

MACONDA WITH THE MENDELSSOHN CLUB.

Concert goers do not forget that Charlotte Maconda, the eminent soprano, will appear at the Mendelssohn Club's concert on December 17.

Have you heard Leon Marx play? He is an exceptionally gifted violinist.

Charles W. Clark, the baritone, does not confine his singing to concert work. Large congregations are impressed and inspired by his beautiful voice and noble interpretations at the Sunday services in Studebaker Hall, Fine Arts Building.

SYDNEY BIDEN.

The artistic singing of Sydney Biden, baritone, won high praise in Milwaukee last week.

A CANADIAN ESTIMATE.

"Miss De Sellem," said the Winnipeg *Daily Tribune*, referring on a special occasion to Elaine De Sellem, of Chicago, "possesses a rich, velvety, contralto voice, of evener quality throughout than is usually heard on the concert platform. She has been well trained and sang with dramatic power Goring-Thomas' 'My Heart Is Weary.'"

ALLEN SPENCER.

Allen Spencer followed with three short numbers for piano by which he was enabled to show considerable versatility of interpretation. He played with repose and complete technical mastery.—*Musical Times*, Chicago.

Allen Spencer, the pianist, was charming. His execution was perfect, and his playing full of expression. Each note was clear and distinct, whether it was soft and rippling or loud and full of force.—*Lafayette (Ind.) Journal*.

He has a splendid conception of music, an artistic touch, wonderful strength and a method which seems to be peculiarly his own.—*Lafayette (Ind.) Courier*.

Mr. Spencer is a musician of unusual merit. The Last Etude, although the last number, was applauded so deafeningly that Mr. Spencer was obliged to play again. This is the first time in the history of entertainments in Atchison that the last number on a program has been encored.—*Atchison (Kan.) Globe*.

On the afternoon of November 11 the Amateur Musical Club gave its second concert of the season in Music Hall, Fine Arts Building. The event was a success.

Mrs. Regina Watson's School of Piano Playing is enjoying a particularly prosperous season.

"Love and Whist," a one act operetta, will be presented by some of Mrs. Hess-Burr's younger pupils in Assembly Hall, Fine Arts Building, on December 21.

SHERWOOD SCHOOL FACULTY CONCERT.

The annual faculty concert of the Sherwood Music School was held in Music Hall, Fine Arts Building, on the afternoon of November 12, when Leone Langdon-Key, Mathilde Henchling, Clara Murray, Georgia Koher-Barnum, Leon Marx, Mary Dennis Manning, Shirley Gandell, W. H. Neidlinger and Katherine Hofmann were heard in an excellent program. To illustrate in what deservedly high local esteem this faculty is held, the following account of this event is reproduced from the *Chicago American*:

SHERWOOD SCHOOL FACULTY.

One of the most delightful concerts thus far given this season took place yesterday afternoon at Music Hall, when the annual faculty program of the Sherwood Conservatory of Music was given.

Some of the members who appeared were of exceptional ability as executive musicians, a fact reflecting great credit upon an institution which is carrying on a good work.

Leon Marx, who played two movements of the Mendelssohn Concerto for violin and with Mrs. Georgia Koher Barnum a sonata for piano and violin, is an artist whose rank is appreciably increasing very fast. Yesterday he gave every evidence of the qualities which belong only to the great player.

Mrs. Leone Langdon-Key, organist of Isaiah Temple and a concert player of established reputation, added to the laurels which she has already gained. Her performance of Dubois' "Fantaisie Triumphale" was distinguished by brilliancy of manual and pedal execution, musically balance and effects of registration altogether uncommon.

Clara Murray, whose popularity as a harpist is second to none in the West, played two numbers and Miss Mathilde Henchling and Shirley Gandell sang well chosen songs.

Mary Dennis Manning, a capable reader, and W. H. Neidlinger, who sang several of his own compositions, completed the list of performers.

The audience was large and representative.

A newly organized institution in this city is the School of Church Music, directed by the Chicago Theological Seminary.

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An important managerial combination is shortly to be effected by the Hamlin Company, Louis Evans president, and Charles Beach, director of the Chicago Orchestra. Influential persons will hold stock in this organization, whose operations will extend from Pittsburg to Denver. On April 1, 1901, work for the concert season of 1902-1903 will be entered into by this new and comprehensive combination, the name of which has not as yet been selected. But "what's in a name?"

THE THIRD ORCHESTRAL CONCERT.

A particularly interesting program was presented yesterday afternoon in masterly fashion by the Chicago Orchestra at the Auditorium. Brahms' Symphony No. 2, in D major, and the Saint-Saëns symphonic poem, "La Jeunesse d'Hercule," especially were worthy of attentive study. Other numbers included Gluck's overture, "Iphigenia in

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"Aulis"; overture, "Mein Heim," Dvorák, and Glazounow's "Ruses d'Amour." Theodore Thomas was at his best.

MUSICAL COLLEGE CONCERT.

Vernon d'Arnall, baritone, and Glenn Dillard Gunn, pianist, presented the following program at Music Hall, Fine Arts Building, on the evening of November 12:

Jung Dietrich.....	Henschel
Impromptu, op. 36.....	Chopin
Etude, op. 25, No. 3.....	Chopin
Variations, op. 12.....	Chopin
Wie bist Du meine Königin.....	Brahms
Treue Liebe dauert lange.....	Brahms
Wie frisch und froh mein Sinn sich hebt.....	Brahms
Caprice.....	Paganini-Liszt
Minuet.....	Campbell-Tipton
Dedication.....	Schumann-Liszt
Swan Song.....	Hartmann
The Eyes of Heaven.....	Shapiro
Il faut aimer.....	Ganz

A large and remarkably enthusiastic audience was present, and both musicians were compelled to respond to encores. George Shapiro was the accompanist.

SEVERN VIOLIN PUPIL.—Charles M. Bickford, a violinist, who has studied with Edmund Severn, is winning laurels for himself and his teacher. Recent reports of his playing include:

The violinist, Charles M. Bickford, afforded much pleasure to the audience. His rendering of the well-known Schubert Serenade.—Worcester Telegram.

The violin solos of Mr. Bickford were rendered with a delicacy of touch and precision of tone that showed he was master of the instrument.—Montpelier (Vt.) Free Press.

Charles M. Bickford, the violinist, was most favorably received by the audience. His rendering of De Beriot's Seventh Concerto was excellent.—Springfield Republican.

The soloist of the evening, Mr. Bickford, of Springfield, gave two violin solos that were delightful. His technic is ample and he plays with a pureness of tone that stamps him as an artist.—Wind-sor Locks, Conn.

Mr. Bickford's violin solo was received with storms of applause, and after bowing several times he was finally compelled to respond with an encore.—Springfield Union.

The playing of Charles Bickford, of Springfield, was superb and brought forth much applause.—Readsboro (Vt.) Enterprise.

Charles Bickford gave an enjoyable violin solo that was heartily applauded.—Boston Globe.

The violin solos by Charles Bickford were most captivating and were warmly received. His rendering of the difficult "Faust" Fantasy was an excellent bit of work.—Amherst (Mass.) Weekly.

Mr. Bickford's violin playing is remarkable for its professional quality. He performs difficult technical feats with accuracy and power and, what is better, he commands with his bow the full, almost vocal tones of the instrument for which the amateur searches in vain.—Greenfield Gazette and Courier.

MORRIS PIANO SCHOOL.—The pupils of the Morris Piano School gave a most interesting recital on last Saturday. Selections from the works of Chopin, Bach, Moszkowski, Grieg, DeMuth and other composers were played with intelligence and finish. Mrs. Morris closed the recital by playing a Caprice by Moszkowski in her usual artistic manner.

The pupils who played were Mrs. Harrison, Miss Isabel Harrison, Miss Marie Overstreet, Miss Agnes Maher and Masters Loraine Schullinger and Fred and Edward Williams.

BOISE, BEGAS

AND

BLOOMFIELD-ZEISLER.

BEFORE referring the reader to some late criticisms on the performance of Madame Bloomfield-Zeisler, pianist by the Grace of God and the Muses, we reproduce herewith a letter of the celebrated teacher of composition, late of Berlin, now of the Peabody Institute, Baltimore—O. B. Boise—to the Baltimore *News*, a letter that tells of an event that transpired when Fannie Bloomfield-Zeisler played in Berlin:

(Baltimore *News*, Saturday, October 26, 1900.)

Bloomfield-Zeisler, who gives the sixth recital of the Peabody's this year's series, is a remarkable artist. Her art instinct is always true, and her slight frame seems to hold an inexhaustible store of vital energy.

Some years since the great German sculptor Reinhold Begas, who is an ardent lover of music and a good amateur cellist, watched her intently during one of her performances at the Berlin Philharmonie. His enthusiasm was unbounded. He was captivated by her personality as well as by her playing. He said that the range of her distinct moods was phenomenal—from a tenderness that was childlike to a dramatic intensity that was like a tigress fighting for her young. These moods were doubly interesting to him—the pictorial artist—because so clearly mirrored in her features and attitudes.

Bloomfield-Zeisler is a pianist by the grace of God.

O. B. Boise.

It is not thoroughly fitting to reprint in this column criticisms published in the smaller cities on an artist of the dimensions of Fannie Bloomfield-Zeisler, who, being in demand in every city of the land from Boston to San Francisco, has an enormous amount of criticism issued on her playing constantly. We have before us the Davenport *Leader*, the Davenport *Times*, the Davenport *Democrat*. All these papers unite in greeting her as one of the leaders of the present day of pianism, the *Democrat* calling her the Princess of Pianists. To reprint in detail the criticisms from Davenport might apply with propriety to artists usually, but not to such as belong to the calibre of Fannie Bloomfield-Zeisler; she is beyond that.

Brooklyn Arion Concert.

THE Brooklyn Arion gave a choral and orchestral concert at the Arion Club house in Arion place last Sunday evening. Arthur Claassen conducted, and the program included two compositions which the composers dedicated to the society. To sing as the Brooklyn Arion sings leaves very little for the critic to say, for it is as good choral singing as one can hope to hear this side of heaven. The basses are well-nigh perfect and the tenors are better than formerly. There is also improvement in the singing of the Ladies' Chorus.

The choral numbers dedicated to the Arion which the society sang were "Bridge Toll," by Kirchl, and "The Message of Song," by Meyer-Olbersleben. The former is a semi-humorous selection and it was sung with delightful appreciation of the text, and as a matter of course had to be repeated.

The other numbers sung by the Maennerchor were "The Little Chapel," by Becker; "Rustle of Spring," by Munzinger; "At the Well," by Lindlar, and "Mädchen Sind wie der Wind," by Kroegel. The Ladies' Chorus sang two charming compositions by Bruno Oscar Klein, "No Stars in Heaven" and "Trutzlied" (both poems being by Paul Heyse); "A Little Song," by Berger, and "When We Two Were Maying," by Spielter. A good orchestra played under Claassen's baton "The Husitska,"

overture by Dvorák, and dance of "The Will o' the Wisps," from Berlioz's "Damnation of Faust." The string orchestra played the andante from Tschaikowsky's Quartet, op. 3, and "Zweigespräch," by Bruno Oscar Klein. The choral numbers by Klein, sung by the Ladies' Chorus, and "The Message of Song" were also accompanied by the orchestra.

WHY NOT?

Editors *The Musical Courier*:

DO you suppose it would be possible to engage Teresa Carreño and her new prospective husband, together with the three ex-husbands, for a concert tour? It would give a great singer, a great violinist and two great pianists. The new husband could tune the piano. The aggregation could be very properly named "The Teresa Carreño Consort Company." It would play to big money. If my wheat corner works out right I would give \$300,000 for 100 concerts of the consorts. Do you think it could be arranged? Yours anxiously,

MARIO STRADUARIUS ERARD.

KANSAS CITY, Mo., November 15, 1901.

NIEBUHR WITH LIEDERKANZ.—Miss Helen Niebuhr, the young American contralto who has just returned from an extended course of study under Bouhy in Paris, and brought the unqualified indorsement of the critics back with her, has been engaged to sing at the first concert given by the New York Liederkranz this season, next Sunday evening, November 24. Miss Niebuhr scored a notable success at her recent appearance in Milwaukee, as the appended press notices testify:

Miss Niebuhr, the contralto, possesses a beautiful voice, good carrying quality, artistic finish, with a graceful, pleasing presence and a fascinating style. She sang "Little Boy Blue," by Joyce; "At Twilight," by Nevin; "My Love," by Marzials, and other selections, among them "The Boatman's Song," by Blumenthal, with Mr. Biden, baritone.—Sentinel, November 5, 1901.

Miss Helen Niebuhr has a large and sonorous contralto voice, beautifully schooled, and she sang with musical inspiration, fervor and fine conception.—Journal, November 5, 1901.

Miss Helen Niebuhr is a handsome woman, tall and statuesque with a voice to match. "My Love Is Come," given as an encore, was among her best numbers. She should be good in oratorio.—Evening Wisconsin, November 5, 1901.

Miss Niebuhr, a pupil of Bouhy, made her first appearance in Milwaukee, singing in the trio, "Queen of Night," and afterward in a group of solos, of which "Little Boy Blue," by Joyce, and "Still Is the Night," found most favor with the audience, so much so that she had to respond with an encore, "My Love Is Come." Miss Niebuhr has a rich contralto voice, which she uses with intelligence.—Free Press, November 5, 1901.

THOMAS S. GORE.—Thomas Sinclair Gore, the Canadian baritone, is a newcomer to New York. One of his earliest instructors was the late Carl Formes, once the greatest basso of his day. He afterward perfected his voice culture with the successful Italian maestros Testa and Pablo di Bengardi. Until recently Mr. Gore has been prominent in musical circles in that most critical of New World cities, the City of Mexico, where his abilities won him a first place among the singers of that city. Mr. Gore is a true baritone, his range being from A flat to A flat, two complete octaves, enabling him to successfully render a large variety of music. Once he is known here we predict a success for him in the concert field. He sang last Saturday at the 125th anniversary memorial services of the Battle of Fort Washington, held by Sons of the Revolution.

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MONTH OF NOVEMBER BOOKED SOLID!

Nov. 1—Warren, Ohio.	Nov. 9—Hornellsville, N. Y.	Nov. 16—Danbury, Conn.	Nov. 23—Norwich, Conn.
2—Washington, Pa.	11—Elmira, N. Y.	18—Hartford, Conn.	20—Providence, R. I.
4—Alliance, Ohio.	13—Ithaca, N. Y.	19—Meriden, Conn.	26—Salem, Mass.
5—Youngstown, Ohio.	18—Amsterdam, N. Y.	30—Torrington, Conn.	27—Lowell, Mass.
6—Beaver Falls, Pa.	14—Troy, N. Y.	31—New Britain, Conn.	28—Portsmouth, N. H.
7—Warren, Pa.	15—Poughkeepsie, N. Y.	24—Willimantic, Conn.	29—Portland, Me.
8—Jamestown, N. Y.			30—Augusta, Me.

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THE ARION CONCERT.

By OTTO FLOERSHEIM.

AMONG the many observations, old and new ones, which a visitor to this city is bound to make when returning after a prolonged absence, not one of the least important to a musician is the increased interest the American born citizens are taking in the cultivation of musical intercourse with a branch of the art which formerly was deemed to be the sole or almost exclusive domain of the German element of the population.

I did not wonder so much at the fact that the first Symphony concert here of the Boston orchestral organization was completely sold out and that the audience at Carnegie Hall bore an unquestionably American aspect. What made more of an impression upon me were the close attention and the evident appreciation of all good points scored by the band, as well as the vocalists, shown by this public, which, not like a German audience in Germany, has been brought up upon a diet of Haydn, Mozart and Beethoven before its Wagner was meted out to it. Here Wagner reigns supreme, and his music is appreciated to a degree which to a casual observer—mind you, only to a casual one, and one that is not well versed in the characteristics of the American nation—might easily be mistaken for a fad. It was not probably, however, the exclusive Wagner program which drew so large a crowd, but the reputation of the Boston Symphony Orchestra had likewise something to do with this, and let me say right here, without intending any interference with the criticisms of my respected and beloved colleagues, that I found the quality of tone emitted by the Boston body of artists the most exquisite and euphonious I ever heard from an orchestra, including both the Berlin permanent organizations, the Royal as well as the Philharmonic Orchestra.

Apropos of a Philharmonic Orchestra, I observed with satisfaction that the New York one has at last also struck a vein of progressiveness. When I saw the program for last Saturday's first concert of the season I was strongly reminded of Galileo, the great astronomer, who even behind prison bars declared of the earth: "In spite of all it is moving!" Yes, my dear and respected readers, the Philharmonic, the New York Philharmonic, also is moving forward under the Paur that be. O, ye shades of Archibald McMartin, what would you say if last winter you could have beheld Richard Strauss' "Heldenleben," and now Siegmund von Hausegger's three part symphonic poem, "Barbarossa," upon the program of a Philharmonic concert? Richard Arnold—yes, the very same Richard Arnold who sat there as concertmaster under Theodore Thomas nearly a quarter of a century ago—looked perfectly rejuvenated when he took up his bow and placed his fiddle under his chin in response to Paur's raps for attention. Thus "the world do move," indeed.

All this, however, has nothing to do with the original observation with which I started out, viz., that of the increased interest of Americans in German male chorus singing. Of this I became cognizant at last Sunday night's first concert of the Arion, when I found the tastefully redecorated and repainted hall of this great vocal society filled to overflowing with an audience in which the formerly purely German element was amalgamated to a strongly perceptible degree with native American citizens, who, together with their families and friends, have become members, some of them even singing or so-called "active" members, of the German male chorus.

As regards the singing itself, I was delighted to notice that the Arion has upheld, during the nine years which have elapsed since its grand triumphal tour through Germany, the same elevated, artistic standing that won for it laurels such as no other vocal society on this or the other side of the Atlantic Ocean ever garnered before. The fact would seem to speak for itself sufficiently for the value

of Frank Van der Stucken's successor, and you will grant me that to take up the baton of one of America's best conductors and finest musicians, and to do it successfully, means that one must needs be "another" one. Whatever one may think of Julius Lorenz as an orchestral conductor—and from the proofs I witnessed on Sunday night I am by no means inclined to overrate him in this direction—as a trainer and leader of a male chorus he takes a very high rank. The well selected, fresh vocal material, especially the brilliant quality of the first tenors and the luscious sonority of the second basses, as well as the excellent tonal balance, are still the same as they were a decade ago. Precision of attack, homogeneity of dynamic shading and above all purity of intonation distinguished all of the society's vocal offerings at their first concert, even in so difficult an a capella quartet as Franz Curti's "Die Toten vom Iltis." The selection of this number, however, was one with which I should find fault, the only one in the make-up of the program. The text is a paean—and the music of course is also intended as such, although it does not quite match the words—for a piece of Caesarism the like of which, if true, cannot be found equaled in the pages of history of mankind. The officers and crew of the German man-o'-war Iltis, which vessel was wrecked in a typhoon off Shantung in 1896, were reported to have gone down to their watery grave with a hurrah for the emperor. It may be that the story is only a canard, but if it be true that a crew of Christians died in a bravado instead of in prayer, I think the act ought hardly to be made the subject of a poem, or the poem to be set to music, or least of all, the music to be sung by members of a vocal society who are citizens of a free republic and not subjects of H. M. the Emperor of Germany. Am I right or wrong? If the latter, I am willing to stand corrected.

In every other respect Mr. Lorenz's selections were beyond cavil, and, as they one and all consisted of novelties, even the most blasé of music critics could find something to interest him among half a dozen quartets that were so excellently sung last Sunday night. The best one seemed to me Eugen d'Albert's setting of Ludwig Tieck's "Herbstlied," the weakest one Simon Breu's "Lied in der Freunde." That's probably the reason why it was redemand.

There were two soloistic attractions at this Arion concert, both of them well and judiciously chosen. The instrumental one was Alvin Schroeder, the renowned first cellist of the Boston Symphony Orchestra, whose warm and pure tone and masterly handling of the instrument have too often been praised in these columns to need reiteration. His selections consisted of Max Bruch's Hebraic "Kol Nidrei," with orchestra, and three equally well-known smaller pieces, of which César Cui's "Berceuse" was the most valuable and Popper's "Vito" of course the most effective one. It goes without saying that Mr. Schroeder was encored.

The other artist was a newcomer, young, charming of stage presence and sweet and modest of demeanor, as becomes a débutante. I speak of Miss Estelle Liebling, descendant of a musical family and one of the most promising of young vocalists that have come before the public of late years. I predicted success for her and a bright career upon the concert platform when I heard her at her Berlin début at the Singakademie last winter, and now my predictions are about to be verified quicker even than I anticipated. Miss Liebling's voice, although a light soprano of the coloratura—and a very perfect one at that—denomination, has at the same time a rare velvety quality, which I have never before noted in a soprano leggero. It is a sympathetic, pleasing and at moments even bewitching voice, which must, by means of its inherent charm, naturally appeal to every sensuous ear, and which does so doubly to an educated one, because of the musical attributes of Miss Liebling, who in her delivery evinces that she is exquisitely and genuinely musical to

the tips of her dainty fingers. Only from such an artist one could still endure so hackneyed a coloratura aria as the "Oiseau Charmant" from "La Perle du Brésil," while the public enjoyed it so immensely that they wildly insisted upon a repetition of this musical rot. To the musician, however, the refined singing and polished delivery of such dainty songs as Max Stange's "Die Bekehrte" and Schubert's "Echo" were a perfect delight, while Alabieff's perennial "Nightingale" was made less of an enjoyment only because, first of all, it is in itself not a valuable contribution to the musical literature of our day, and because, secondly, the official accompanist of the Arion played havoc with the by no means very distinguished harmonies of the said "Nightingale."

Hamlin to Give a Strauss Recital.

GEORGE HAMLIN, the Chicago tenor, will give two recitals in New York at Mendelssohn Hall on December 12 and 16. Both will be given in the afternoon, and on the earlier date the entire program will consist of compositions by Richard Strauss. This announcement cannot fail to interest the musicians of New York. The Strauss compositions which Mr. Hamlin will sing follow:

Op. 10—	Zueignung.
	Die Nacht.
	Die Georgine.
	Allerseelen.
Op. 17—	Seitdem dein Aug' in meines schaute.
	Ständchen.
	Das Geheimniss.
Op. 19—	Wir sollten wir geheim sie halten.
	Breit ueber mein Haupt.
	Hoffen und wieder verzagen.
Op. 21—	All'mein Gedanken, mein Herz und mein Sinn.
	Du meines Herzens Krönlein.
	Ach Lieb, ich muss nun scheiden
	Ach weh mir unglückhaften Mann.
Op. 27—	Cäcilie.
	Morgen.
	Heimliche Aufforderung.

At his second recital on December 16 Mr. Hamlin will give this program:

Pur dicesti, O bocca bella.....	Lotti
Deh più a me non v'asconde.....	Bonocini
Vittori mio core.....	Carissimi
Als die alte Mutter.....	Dvorák
Liebeslied	Dvorák
Am ufer des Flusses des Manzanares.....	Sjogren
Hab ein Röslein dir Gebrochen.....	Sjogren
Und schlafst du mein Mädchen.....	Sjogren
Vor meinem Auge.....	Sjogren
Minnelied	Brahms
Liebestreu	Brahms
Die Mainacht.....	Brahms
Meine Liebe ist Grün.....	Brahms
In English—	
Frühlingsglaube	Schubert
Die Taubenpost.....	Schubert
Geheimes	Schubert
Frühlingssehnsucht	Schubert
Nocturne	Hermann
Orpheus and His Lute.....	Manney
Were I a Prince Egyptian.....	Chadwick
The Years at the Spring.....	Beach

WALTER JOHN HALL.—The well-known teacher of many prominent church and concert singers is busy as ever, having some most promising pupils, who in due course of time are sure to be heard. His recital in Carnegie Lyceum some time since showed in part what he has accomplished in his specialty of voice culture, and his many pupils before the public eye are proof of his worth as a teacher. Mr. Hall combines that rare thing in a teacher of voice, namely, good musicianship of the broadest kind, with rare taste and skill in the placing and bringing out of the various voices which come in his care.

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Miss MABEL REYNOLDS, Cellist.

The series will conclude Tuesday, Dec. 8, at 8:15, when Miss MAUD MORGAN, Harpist, will assist Mr. CARL.

ADMISSION WITHOUT CARD



CINCINNATI, November 16, 1901.

SIGNOR ALBINO GORNO, of the College of Music faculty, has a very large class this year of advanced and talented piano pupils. As a teacher his fame has long ago reached international ground. His pupils everywhere represent all that is best and artistic in pianistic training. Mr. Gorno's system of training is broad, intelligent and many sided. He studies the individuality of each pupil and molds it into the natural channels which will bring out the best results. It is no wonder that with a teacher such as Albino Gorno, who is able to impart the philosophy and *raison d'être* of music as well as its practical requirements up to the highest point of finish, any number of students should be attracted to him for the higher education—and that to them it seems unnecessary to go to Europe in quest of masters, when so acknowledged a master is found at home. All his pupils are much devoted to him. Recently one of them, a graduate of the college, Miss Mary Venable, sent a letter to Professor Gantvoort regarding her former teacher, from which the following excerpts will be of interest:

"Do not practice so much—think! Always ask yourself the reason for everything; investigate the causes of your difficulties. One can practice technic mentally without touching the piano at all. If one were to study pieces as carefully as one does études, special technical work would not be needed. A quarter of an hour of practice, intently and thoughtfully employed, is better than three hours of meaningless or careless practice.

"It is not, as you will find in your teaching, so much the practice, but the thought, that you will find it difficult to get from pupils. What a pity is all the wasted effort given to exercises. Czerny, Cramer, even Chopin and Liszt themselves do no good with their études unless the student thinks. What quantities of studies, good in themselves, are put to no purpose and worse by misdirected energy. Aim to make your pupils think; that is always the difficulty; and make them listen. Cultivate your own ear, too. Listen and hear! Analyze always, and make your ear judge of effects. You cannot cultivate the ear too much. Neither written nor spoken words, nor, of course, the fingers, should direct the manner of playing a composition, but the ear.

"While Signor Gorno lays the greatest stress on bringing out the emotional and intellectual content of a piece, he constantly instructs the student as to the best technical means to this end, at the same time encouraging him to independent thought and discovery. So detailed is his scientific analysis of technic that I find in the index to my notes no less than thirty-two headings under the term 'technic,' each of which is also subdivided many times, as for instance, 'fingers—*independence* of, preparation of, *inclination* of; inner fingers over outer; changing on key, fingers close to key, raised high from key, pressed deep into key, same finger repeatedly used, *sentience* of, several fingers on one key, draw toward you,

strike on *fleshy* part of, strike on tips, curve, extend, one finger scale, thumb on black keys, on point, on side, on black keys, on white keys, second joint of, first joint of, scale with thumb, &c. To go into detail as to the various touches and positions of the fingers, hand, wrist and arm which he teaches, and the reasons for their use, would require a volume in itself.

"If it could be said that Signor Gorno is more particular as to any one musical detail than another, it would perhaps be rhythm. But he as constantly insists on good and varied tone production (my index refers to sixty-four sub-heads), the correct use of the pedals, the hearing of ensemble music, especially the strings and the orchestra, and the study of theory with its audible application in playing. He causes his students to study vocal music, in order to gain appreciation of melody; to mentally figure the bass, and to make the hearer feel the progression of voices."

The first chamber music concert by the Marien String Quartet, on Wednesday evening, November 20, presents the following program:

Kaiser Quartet for strings, op. 76, No. 3.....Haydn
Quartet, *Le Volga*, for strings.....Afanasieff
Couronné par la Société Muscale Russe en 1860.

Quintet for piano and strings, op. 81.....Dvorák

The Cincinnati Concert Company, largely composed of pupils of Zilpha Barnes Wood, gave a delightful concert in the Turn Hall of Latonia, Ky., on Thursday, November 14. It was an appreciative Kentucky audience that listened to the following program:

When the Bright, *Busy Bee*.....Shultz
Miss Watson and Miss Shorey.

The Mission of the Rose.....Cowen
Miss Shorey.

To What His Ambition Led.....Lloyd
Miss Crapsey.

The Two Grenadiers.....Schumann
Mr. Kinslow.

If Thy Blue Eyes.....Bohn
Summer.....Chaminade

Miss Watson.

Dainty Dorothea.....De Koven
Miss Shorey.

At Rest.....Nevin

Mighty Lak' a Rose.....Nevin

Bandelero.....Stuart
Mr. Kinslow.

Scena and aria from Faust.....Gounod
Miss Watson.

At the King's Head Inn.....Moore
Miss Crapsey.

Angelus.....Chaminade

Miss Watson and Mr. Kinslow.

■ ■ ■

Owing to Dr. Thrasher being suddenly called out of the city, the third of the series of lectures on the "Voice" was unfortunately postponed. These lectures—in which increased interest has been taken—will continue every Friday afternoon throughout the season. Dr. Thrasher delivers the third lecture on next Friday afternoon at 4:30 in the Lyceum.

A large audience is expected to attend the first chamber concert of the season by the Marien String Quartet Wednesday evening, November 20, in the Lyceum.

The third of the series of lectures on the "History of Music" was given by A. J. Gantvoort Monday afternoon at 1:30 in the Lyceum.

The college chorus and orchestra rehearsals have been exceptionally well attended, and Mr. Van der Stucken is well pleased. The chorus are studying "Come, Sisters,

Come," by Mackenzie; "Echoes from Moravia," by Dvorák, and a "motet" by Kulenkampff. The orchestra are studying a suite by Grieg, menuet by Händel, lullaby by Franko, "Air de Danse" by Gretry, "Sarabande de l'Opéra" by Campra and "Marche de la Caravane" by Gretry.

■ ■ ■

The third invitation event by the School of Expression will be given Saturday afternoon, November 30, in the Odeon, at 2:30 o'clock. The subject, "An Hour with Mark Twain."

■ ■ ■

Three dramatic and musical evenings will be given for the benefit of the Church of the Nativity on Price Hill. The participants are all College of Music talent. The first event will occur on next Thursday evening, November 21. The musical portion of the program will be furnished by Miss Kathryn C. Gibbons, soprano; Miss Lillian Sutton, mezzo-soprano, and Hamilton B. Taaffe, tenor, all of whom are pupils of W. S. Sterling. The dramatic part will be under the direction of Miss Mannheimer, who will be assisted by her C. S. E. Dramatic Club.

■ ■ ■

The United Singers, of this city, Louis Ehrgott director, an organization composed of all the German singing societies of Cincinnati, paid a visit last Sunday to the tomb of Gen. William H. Harrison (Old Tippecanoe) at North Bend, Ohio, which is only a few miles distant from this city. Three large traction cars were required to transport the Cincinnati singers to the sacred spot. When they arrived impressive memorial exercises were held. Hundreds of people had gathered on the grass plot around the general's tomb. Mayor W. H. Gleason, on behalf of the people of North Bend, delivered an address of welcome to the visiting singers, at the conclusion of which President Charles G. Schmidt, of the United Singers, was introduced and made a few remarks on the life of the general. President Schmidt deposited a large wreath on the grave.

Judge Bode delivered an address in German. Two beautiful selections were given in chorus, after which Hon. Jacob H. Bromwell made a stirring address in English.

Mr. Bromwell, who is quite an orator, spoke in part as follows:

Probably no character in American history, and few in the history of the world, has combined in his life record so many elements of romance and so much success from small beginnings, or has fitted more completely into the necessities of the times in which he lived, than did William Henry Harrison, whose memory we celebrate to-day.

After Ohio had been admitted as a State and the remainder of the Northwest Territory had been formed into the Territory of Indiana, he was made its first Governor and Superintendent of Indian Affairs.

Unfortunately for the peace of the new Territory, the machinations and misrepresentations of British agents had been sufficient to stir up a feeling of discontent and distrust among the powerful tribes with whom they dealt. A leader, too, of uncommon ability was at hand in this crisis. Tecumseh and his brother, the prophet, quietly commenced an organization which was to include all the hostile savages in the Territory, and whose object was, by a concerted attack upon all the settlements, to destroy and drive out the white intruders into their territory. Indian depredations began to be more numerous, and finally Harrison became convinced that a bloody Indian war was inevitable. He obtained the consent of the Government to establish a military post at Tippecanoe, and, with a small detail of about 350 regular infantry and something over 500 volunteers, he marched, on September 26, 1811, to a point near where Terre Haute now is and established Fort Harrison, and then pressed on toward Tippecanoe. On November 6 he reached the vicinity of that town and was met by messengers from the Indians, who proposed a council for the discussion of matters in controversy for the following day.

But Harrison, while apparently consenting to the proposed council, was perfectly convinced that it was the intention of the prophet

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and his followers to attack him by treachery, and, accordingly, made his preparations. A sentinel discovered an Indian creeping toward him in the grass and fired. The Indian yell followed, and a desperate charge was made upon the left flank, which gave away before the attack. The Governor exposed himself to all the hazards which his position as a conspicuous mounted officer made him liable. The fight was one of the bloodiest of Indian warfare. There were not less than 1,000 savages. Inspired by the promises of their prophet that the Great Spirit would fight for them, they neglected even the ordinary precautions of the savage, and, instead of fighting from behind ambush, rushed boldly upon the bayonets of the soldiers. The result was disastrous to the Indians. The battle was a decisive one in breaking up and destroying their organization, and they scattered in all directions, never again to threaten the progress of settlement and civilization in the Territory.

Thus music pays its respects to the heroic dead!



Asa Howard Geeding, baritone, has been enjoying a successful concert tour with the Hahn-Parks combination. He sang to appreciative audiences at Fremont, Neb.; York, Neb.; Grand Island, Neb.; Lincoln, Neb.; Omaha; Springfield, Ill.; Pontiac, Ill., and Shelbyville, Ill.

The following press notices in this connection will speak for themselves:

The manner in which Mr. Geeding sang his solos proved him to be a baritone of fine powers. He is an artist of the first water.—Quiz, Ord., Neb., November 8, 1901.

Asa Howard Geeding is a very competent baritone, and entertained a most enthusiastic audience. Of his singing only words of praise are heard. His voice and manner met with the heartiest approval. His selections included nothing unworthy of a first-class artist. The concert was an exemplification of high class music ideally produced.—Rising Sun (Ind.) News, October 9, 1901.

Mr. Geeding was in fine form and sang "The Two Grenadiers" in a way that brought forth thunderous applause. He showed a voice of remarkable smoothness, and his enunciation was especially good. Everything he did was of a high order.—Advocate, Weeping Water, Neb., November 2, 1901.

Mr. Geeding's singing was one of the features of the evening. He has a good baritone voice and sings with an expression which indicates a fine musical taste. His tones are firm and well placed, and his rendition of animated themes is full of that vigor in which a baritone always captivates an audience. He was encored at each appearance, and responded in every case with a selection which brought out a hearty round of applause.—Oxford (Ohio) News, October 11, 1901.



At the faculty recital of the Clifton School of Music, H. C. Lerch director, on Saturday afternoon, November 16, the following program was entertainingly presented: Vocal duets—

Oh, That We Two Were Maying.....Henschel
I Feel Thy Angel Spirit.....Hoffmann
Mr. and Mrs. Lerch.
Violin solo—
Adagio, Seventh Concerto.....Rode
Obertan Mazurka.....Wieniawski
J. Alfred Schehl.
Recitation, A Royal Princess.....Rosetti
Miss Amanda Deremo.
Vocal solo, Heart's Delight.....Gilchrist
Mrs. Lerch.
Violin solo—
Traumerei und Romanze.....Schumann
Valse, Romeo and Juliet.....Gounod
J. Alfred Schehl.
Sketch—"Mr. David," a Dramatic Incident from Life.
by F. Hoeffer McMechan.
Cast of characters:
David Herrick, Esq., a banker.....F. H. McMechan
Beatrice, his adopted daughter.....Mabel Brownell
Gascoyne, a valet.....William Hackett
Scene—Home of Mr. Herrick.
Accompanist, H. C. Lerch.
J. A. HOMAN.

EDUARD REUSS AND MME. LUISE REUSS-BELCE.

THE names of these two artists first became generally known at the great Music Festival at Carlsruhe in 1885. Here Luise Belce sang Sieglinde in "Die Walküre" of Wagner, and gained a success such as no other singer had yet reached in this role. Here, too, she sang the "Mignon" of Liszt, and was led to the platform by Liszt himself amid the loud applause of the enthusiastic public. Here, too, she, while still a "Braut," sang the "Brautlieder" of Cornelius, accompanied on the piano by Eduard Reuss. Eight days later the marriage of the pair took place.

At this time the whole musical world of Germany who were there assembled were convinced that Luise Belce was one of the elect, called to extraordinary achievements. What she had promised she fulfilled as Frau Luise Reuss-Belce, and proved it when she created the Cassandra in



EDUARD REUSS AND LUISE REUSS-BELCE.

the first part of the "Trojans" of Berlioz, a role which, before her, no other singer, even in France, had mastered. By this performance she gained the reputation of a great tragedienne and of one of the greatest singers of the present? We meet seldom enough to-day artists who to the fame of an important singer unite that of a great representative artist. And this is the reason for our devoting our warmest interests to Luise Belce. On her departure from Carlsruhe the whole sympathies of the public followed her, and after her last performance, in which she sang Carmen, the horses were taken from her carriage and the crowd of admirers drew it in triumph to her dwelling.

Frau Reuss-Belce had the same success in Wiesbaden, Covent Garden Theatre, in London, as Sieglinde and at Bayreuth. In Dresden, as Brünnhilde in the "Götterdämmerung," she attracted the greatest attention, and the whole press assigned to her an exceptional position among her fellows, and especially did the highest justice to the genius of her work. What makes Luise Belce so great and so sympathetic? It is the complete devotion of her own nature to her task, that self-sacrificing absorption

into it, which creates the true priesthood of art. On this account in the stage figures of this artist there is not to be traced the slightest thought of personal success, of mere external stage effects, of putting forward her own personality. In the performances of Luise Reuss-Belce we see only the great thing, we see only the Cassandra, the Sieglinde, the Brünnhilde, the Isolde. Her grand performances show a perfect victory of great artistic feeling over the personal factor.

Eduard Reuss, a native of New York, comes from the best school. Hans von Bülow was in Hanover his teacher, and in 1878 Franz Liszt undertook the direction of the talent he prided so highly. The master recommended this pupil of genius as a collaborator in the great Thuringian Music Festival in Arnstadt, and a year later personally introduced him to the international public of Baden-Baden as one of his favorites. There Reuss played the "Danse Macabre" of Liszt, and there Liszt heard for the first time this piece. "I did not believe that I had done so well," said the master to his scholar. In Berlin Reuss gained recognition of being one of the first Beethoven players of the present. His enthusiasm for Liszt, and the gratitude which he paid to his great master for his instruction and friendship, led him (he is also a considerable writer) to the greatest literary achievement of his life, the "Biography of Liszt." It is the best book that has been written about Liszt, as the *Kölner Zeitung* maintains.

Reuss made the piano arrangements of the "Bärenhäuter" and "Herzog Wolfgang" for Siegfried Wagner, of whom he is a great friend. A glance at these piano arrangements proves Reuss to be a master of the scores whom nothing essential escapes.

Maurice Grau convinced himself at Bayreuth of the qualities of both these artists, and gained such a high opinion of them that he engaged both under brilliant conditions for his opera ensemble. We shall soon have an opportunity to admire and be delighted with Frau Luise Reuss-Belce as Isolde, and to hear Herr Reuss, one of the greatest pupils of Liszt.

MRS. L. P. MORRILL.—Mrs. Morrill gave the first of her musical receptions on Thursday evening at her studio in The Chelsea, a large number being present. An interesting program was given by Mrs. Morrill, Miss Florence Clark, Miss Alice MacGregor, Mrs. P. St. John Duval, with F. W. Riesberg at the piano. Mrs. Duval, whose home is in Richmond, Va., is spending the winter in New York for study with Mrs. Morrill. Her voice is a fine, high one, and shows what scientific training can do. Miss Clark is a contralto with an unusually deep, lovely voice, and has made progress under Mrs. Morrill. It is predicted that she will make a fine place for herself in the musical world in the future. Mrs. Morrill was never in better voice, and her singing was greatly enjoyed. These receptions occur the second Thursday evening of each month, and always prove interesting social and musical events.

A JOINT RECITAL.—Mrs. Webb-Gardner, the distinguished coloratura soprano, and Emil Hofmann, the baritone, will give a joint song recital at Association Hall, Newark, N. J., Monday evening, November 25, at 8:15 o'clock. Mr. Minier, the well-known accompanist, will be at the piano, and a high class program made up of German lieder, English and French songs, and some brilliant operatic arias will be presented. It will be Mrs. Webb-Gardner's initial appearance in Newark, and Mr. Hofmann's first hearing since his return from Germany.

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FIRST PHILHARMONIC CONCERTS.

WITH Friday's public rehearsal and the concert of Saturday evening, the Philharmonic Society began its sixtieth season. This was the program:

Overture, *Euryanthe*.....Weber
Prelude, Choral and Fugue.....Bach-Abert
Concerto for piano, No. 4, D minor, op. 70.....Rubinstein
Josef Hofmann.

Symphonic poem, *Barbarossa*.....Siegmund von Hausegger

For some ill advised reason the Bach-Abert number was included in the above list, and as a result the concert was too long. Had its pernicious influence ceased with that, the error in program building would not have been worthy of discussion; but it reflected on the next following orchestral composition, so that the general impression of "Barbarossa" was that it is too lengthy a work. Now this is not the case—Von Hausegger's symphonic poem does not consume more time than is due a work of its importance. To return to the Bach-Abert number, it best can be summed up by asserting that it should not have been done at all—neither by Abert nor by Mr. Paur. Such shackling of differing bits of Bach divorced—not welded—by a choral is in very bad taste. Were one to overlook this sort of thing one would soon become complacent, and even forgive Gounod his greatest musical sin—and he has many to his credit—that silly "Ave Maria."

The freshness of the "Euryanthe" overture seems perennial. And no wonder, when one considers that it contains much healthy, stirring melody and brisk rhythms, which give it a long lease on youth. It is a glorious work which still will flourish when a great many of Wagner's compositions will be remembered only in the Bürgerreuthen barn.

Mr. Paur gave a dashing reading of the "Euryanthe" and showed the orchestra to surprisingly good advantage. It was evident after that first fine burst that he had been working hard with them, and at the Largo he coaxed from his band a pianissimo of unusual delicacy; and at other instances he unleashed the brass until it did one good to hear that ringing roar of sturdy tone.

Of the Rubinstein Concerto Josef Hofmann gave a brilliant performance—much better Saturday than on the previous day. On the latter occasion he put much more dash into the close of the first allegro; he quickened his tempo a bit more in the rondo, though in contrast to the orchestral outburst following it still lagged and refused stubbornly. But the tonal beauty, the absolute technical finish and repose were all so many indices of the young virtuoso's exceptional musical equipment. For an encore on Friday he played the same composer's F minor Barcarolle, and on Saturday a Rubinstein Barcarolle and the Chopin Waltz, op. 64, No. 3.

This brings us to the first performance in America of "Barbarossa." Its composer, a young man of twenty-nine, is second conductor of the Munich Kaim Orchestra. He comes of musical stock and showed a precocious talent of the same bent, composing before he had completed his school days. Afterward he succeeded in bringing about the first performances in Graz, his birthplace, of Wagner's "Ring." His father before him had been an ardent worker in the Wagner cause and it was not strange

that this influence should show in the son's early compositions; these brought him no great fame—a Phantasia for piano inspired by E. T. A. Hoffmann's "Elixire des Teufels"; a ballade for orchestra, "Odins Meerritt," and an opera, "Helfried," produced in Graz. Later he wrote a fantastic comic opera, "Zinnober"—after Hoffmann's "Klein Zaches—which was given performance in Munich upon recommendation of Richard Strauss. In 1895 he was appointed opera conductor at Graz and held this position for four years, leaving it only in 1899, when the success of his "Dionysische Dichtung," produced under his direction by the Kaim Orchestra, secured him the position as second conductor to Weingartner of the Kaim Orchestra, which he still holds.

All this detail is justified by the fact that this composer's "Barbarossa" is a great composition. Whatever hold Wagner may have had on Von Hausegger it is now dissipated by a most intense striving after the ideals of Richard Strauss—of Wagner there are few traces in this work. During the march of the third division does one see the gabled roofs and dormer windows of Nuremberg in the far distance, but at second hearing they pass from view and one can explain the vision only by the identity of the key color. And the "Barbarossa" motive is a hint from the *Schwert* theme. At the beginning of the second part there is a very strong hint of Tschaikowsky—who, oddly enough, has put his stamp on so few of the moderns—and "Manfred" is recalled; not alone by general contour, but also by treatment of his orchestral forces. *Du reste*, it is Strauss, again Strauss, and Von Hausegger.

But is a worthy and a modest pupil of the Munich master. He does not dare so far as the great man; and here he shows his cunning, for he knows full well that the public would not accept gracefully so bold a work from another man as it does from Strauss. Strauss is saying the last words in the music of the present, and is not a safe guide out of the maze of his own music. So Von Hausegger has chosen another path for obviously the same goal, and it would seem that his route is less devious and—be it frankly admitted—less interesting.

As the subject for his work the composer has chosen the rather well-known "Kylfhaeuser Saga," which, in a few words, recites the sleep-bound Barbarossa awaiting the awakening call of his needy subjects. About this scheme he has spun loosely the musical web, not by treating with infinite and tiresome musical detail every verbal outline, but in the manner of an impressionist suggesting by truthful hints the points upon which the imagination may fasten and elaborate. So the division of the Symphonic Poem falls into three great divisions: "Die Not des Volkes," "Der Zauberberg" and "Das Erwachen." Whether this fable is politically accurate matters not at all; Von Hausegger writes music, not history, and the quarrel of critics can only be with the musical treatment of it, not with the plot itself.

In form the first movement is rather free, but far from being revolutionary; it approximates the outlines of a symphonic overture, and the sub-divisions are recognizable.

Thematically this, the first movement, is the most interesting of the three, and it contains at least two subjects

which proclaim the composer's inventive ability to be far above the ordinary; in this he approaches Strauss, whose "Hero theme," from the "Heldenleben," will sooner or later take its place among the few great themes written in the last half century.

"Die Not des Volkes" is ushered in by an introduction beginning with a magnificent motif announced piano by the horns and trumpets. In these first few bars lies the Stimmung of the entire movement; seldom has a composer succeeded so well in ensnaring a mood and confining it within a few bars; and to accomplish this trick it needed a theme of great force and unmistakable character. These at least are the attributes of this drastic opening. Then with rapidly accumulating force another version of this is precipitated—this time fortissimo and in a different key. After the fury of it is spent there comes a period of almost pastoral peace built on two new subjects and instrumented with a rare knowledge of orchestral color possibilities. But this tranquillity is short-lived, and a human cry of discontent breaks out, proclaiming the misery of the mass; in intensity this appeal is tremendous—it equals the agonizing plaint of Amfortas in search of rest. Incessantly does this cry resound, interrupting and preventing utterance of the recurring initial theme, like the cry of maddened men voicing dire distress, until with a brisk, resolute minor theme the main body of the movement begins. This principal subject is repeated daringly in the major, a semitone higher, with wonderful effect, followed furiously by another outbreak of anguish, which is answered by a pleading episode that appeases the tumult.

With a menacing roll of the drums the development section stirs anew the latent madness of the mob, but now their anger has turned to anguish and they plead, beg; this avails them nothing and in demoniac despair they shriek their distress with shrill voice. Suddenly and as an answer sounds the "Barbarossa" theme, a noble note of reassurance, and in which is found the musical motto of the whole work. All too soon it does away and in the distance echoes anew the fierceness of combat, the woe-wail and the peace pleading. This gains in intensity and added to these now the "Barbarossa" motif returns against a persistent rhythmic figure. With a tumultuous Coda the movement ends in a startlingly brusque and unexpected manner. The impression of this portion of the work is that it is tense, with the composer straining his material to the utmost, yet knowing how far he must bend his themes to express the varying phases of his subject. And to this end he has used unusual skill in the selection of malleable material, with the result that the movement is marvelously coherent. Nowhere are there visible seams.

"Der Zauberberg," the second movement, is a scherzo which opens with a fugitive fugato. It is meant to depict in tone the wavering outlines of phantom forms circling silently about the enchanted mountain which holds the drowsing Barbarossa. There is in this unearthly opening a strange flickering of the ghostly that the composer commands with a masterly economy of device. Against this figure, and woven into its very mesh, are reminiscent parts of the theme, from the preceding movement, ex-

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WHITNEY TEW

The London Press says of Mr. Tew's singing:

The Stage—"Mr. Whitney Tew proved himself a singer of excellent capabilities. His voice, which is a bass of great compass, is delightfully expressive—now soft and tender, now instinct with passion and joy. He could not have been surprised in his rendering of Schumann's 'Der Knabe mit dem Wunderhorn' and Lisa Lehmann's curiously weird 'Myself when Young.' "—July 4, 1901.

London Musical Courier—"Mr. Whitney Tew's singing was marked by a high order of intelligence. He is one of the few singers now before the public who possesses the many qualifications that mean success. Besides voice, he has a wide and sympathetic range, a remarkable memory, and he never fails to display an intuitive knowledge of the poetic and dramatic significance of the texts. In four songs by Brahms, Schubert and Schumann he exhibited great powers of vocalization and expression, and a style in singing German so thoroughly Teutonic that it was hard at times to realize his American origin. . . . Three songs in English were equally impressive."—July 5, 1901.

Ladies' Field—"That fine bass singer, Mr. Whitney Tew, gave the first of his recitals in Steinway Hall. Madame Lehmann's 'In Memoriam' was a great test of Mr. Tew's manner and inflection, and he sustained the interest of his audience well throughout it; and it is a summary of his work in single voice—fragrant, passionate, moodily, with its pedal-note of a sustained growl. . . . Mr. Tew is fortunate in possessing a powerful voice of fine quality, and he has both the voice and brains for success."—May 25, 1901.

Daily Telegraph—"Mr. Tew is an artist who commands attention and deserves praise. Especially has he the gift of feeling and the power of communicating it to others, while in point of intelligence he leaves but little to desire. . . . He can sing at the top of his voice, with a variety of contrasting kinds and of various countries, but the manner and spirit proper to each were easily revealed, and the result was a conspicuous success."—May 23, 1901.

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pressing the distress of the people; now and again this is hinted at while the swirl of phantoms grows wilder and the picture more nebulous until with the thunderous chromatic ascent in fortissimo brass the mountain seems cleft and the apparition of Barbarossa is suggested by the blaring reappearance of his theme.

Under the influence of this quieting vision there comes a sudden lull of all sounds martial and instead creeps in a recollection of those happy days when Barbarossa reigned; to this end the composer has given a heavenly melody to the strings, followed by a simple, playful theme for the woodwind which succeed so admirably in veering the mood completely. But immediately comes again that ever present sign of the times—distress. And before care flees momentary happiness; the cry of need insists and the picture of Barbarossa fades darkly away. With the recurrence of the ghostly dance the scherzo ends.

"Das Erwachen" consistently begins with an introduction which harks back to the first movement and reiterates the *Not* cry, in which many combinations of themes are used to logical advantage, and which continues at length until a sustained trumpet call introduces a new expectant mood. This culminates in the "Barbarossa" theme, which announces the final awakening of the Kaiser, who leads his people in victorious war to the martial march, a stirring melody, built on the themes of Barbarossa. With this the main body of the movement begins and is continued by the introduction of former themes skillfully pitted against each other, indicative of conflict. Out of all this resounds again the "Kaiser March" and marks the period of development; once more the old cry of distress wails warningly and gives way only to the pastoral epilogue in which the very first motif is coupled with an inversion of the "Kaiser March," introduced by the "Barbarossa" theme, significant this last time of victory. A closing coda in which the very first motif is coupled with an inversion of the cry of need, the whole a paean; and finally the "Barbarossa" in the most joyous of accents. So the work closes.

Of the orchestration there is naught but praise. Of course, the composer draws liberally upon the resources of the modern orchestra; but only in one or two instances does one feel that he exhausts these. Never does he join themes simply to show his skill. The constant reiteration of the cry of distress is justifiable, and it lends no tinge of monotony to the work. Of melody—good, rich melody—there is an abundance, and it is not of cloying sweetness to clog the speed of the musical narrative. Above all the composition abounds in character of the heroic sort—not the mock Teutonic heroic of a Pilots canvas, but rather the uncompromising daring of the younger school. The unflinching figure of Stuck's "Krieg," heavy with misery, stalks abroad in this composition. "Barbarossa" is a remarkable work.

Mr. Paur's conducting was superb; he made clear moated parts of the poem, and never for an instant did he lose absolute control of his forces. He worked up his climaxes with tremendous discretion—always avoiding the banal and the obvious. His attitude toward compositions of this kind—especially toward those of Richard Strauss—

should be praised. And we have the assurance that when he essays to interpretate one of the moderns he takes the composer at his word—or at his note—and gives us a broad, comprehensive reading, free from over-refinements.

The orchestra played very well, indeed. There have been a few changes in its personnel, which probably will work out to advantage later. But it is apparent with each concert that Mr. Paur is making his orchestral material more flexible. And upon this he and New York are to be congratulated.

THE H. W. GREENE STUDIOS.—At the H. W. Greene studios there have been a considerable number of rare voices registered this season. Mr. Greene's prestige in the South and West gives him some of the most promising pupils which those sections afford. A brilliant young tenor, Claude H. Selby, of Fostoria, Ohio, is more than redeeming the promise his voice gave last year. He is already readying sought for engagements, the most notable of which is an appearance with the Philadelphia Orchestra toward the end of the month, where the Prize Song from "Die Meistersinger" will probably be his number. He is also booked for a concert in Ohio in December.

Miss Lalla Griffin, of Johnson City, Tenn., is among the most promising of Mr. Greene's Southern pupils. Miss Griffin has given up church and college engagements to make New York her musical home, and she is unquestionably a great addition to the soprano forces of the metropolis, having a voice of exceedingly rare quality, which she uses with great effect.

A musicale will be given at the studios the first week in December at which Miss Griffin, Miss Cecile Stollberg, Miss Bessie Hoople, Robert Bruce Pogram and Mr. Selby, with a number of others, will appear.

THE SERRANOS.—Among the most successful voice teachers in New York are Emilia Benic de Serrano and Carlos A. de Serrano, teachers of Charlotte Maconda, the celebrated soprano.

Two of their pupils, Miss Hattie Jacobi and Miss Rose Marie Campbell, have recently filled a number of most successful engagements. On Labor Day Miss Jacobi sang with Sousa's Band at their last concert at Manhattan Beach. More recently she sang with Berlinghoff's Military Band and at the annual concert of the Cecilia Club, given at the New York Maennerchor Hall. Miss Campbell has been engaged by the Arion Club, of Providence, to sing Verdi's Requiem on Tuesday, November 19. Her success while with the American Opera Company may be gauged by the following press notice:

Those who heard Miss Rosemarie Campbell in the comparatively small part of the Gypsy Queen in "The Bohemian Girl" must have recognized in her an artist of more than ordinary powers; but only in the later productions has she had a full chance to display her ability. The charming impersonation of Nancy in "Martha" will not soon be forgotten; and her dramatic rendering of Azucena in "Il Trovatore" has given the keenest pleasure. The long and difficult passages in the third act could hardly have been better done. Miss Campbell has a voice of great range and remarkable purity of tone, and her phrasing is distinctly artistic.—Providence News.

John C. Weber and His Band.

SINCE his return to Cincinnati from Buffalo, where he filled an engagement at the Pan-American Exposition, John C. Weber and his band took in the Lexington races, where it is a prime favorite, and now bookings are being made of the band for some of the big musical events during the winter and spring.

The following press notices and testimonials speak for themselves:

John C. Weber's band played under most unpropitious circumstances, its engagement extending through the weeks of the President's illness and death, when the attendance was small and the hearts of the visitors not in tune with strains of joyous melody. In spite of this Mr. Weber, by his affable personality and unquestioned musical ability, and his band by its superior work, made a lasting and distinctly favorable impression. This organization contains a number of excellent soloists, who had little chance here to show what they could do. The list includes three cornetists, William Kopp, Ferdinand Weiss and Joseph Loebker; Carl Kohlmann, euphonium; piccolo, George Lehmann, and xylophonist, Howard Kopp.—Buffalo Express, October 27.

John C. Weber, director, and his famous band arrived yesterday morning from Cincinnati, having just finished an engagement lasting two weeks at the Pan-American Exposition at Buffalo. In the Electric City the band made a hit and won new laurels as a musical organization. Mr. Weber is an Elk and is well known in this city. At the trots yesterday the band rendered excellent music. It caters to all classes, and there is always much applause after each piece.—Lexington (Ky.) Morning Herald.

BUFFALO, September 30, 1901.

John C. Weber, Weber's Military Band:

DEAR SIR—I wish to commend you on the fine work of your band during your two weeks' engagement at the Pan-American Exposition. The Exposition officials praised the band highly on its sweet-ness and softness of tone. We class the band as one of the best at the Exposition during the entire season. Trusting you will meet with as good success in the future, I am, very respectfully,

Yours, HARRY F. HENSHAW,
Superintendent of Music.

BUFFALO, October 2, 1901.

John C. Weber, Cincinnati, Ohio:

MY DEAR SIR—I sincerely regret that you had to leave us so soon, as we enjoyed your evening concerts so very much, and take great pleasure in telling you so, for I believe when a man does well he deserves credit for it and ought to know that his work is appreciated. I don't believe in keeping all praises for obituaries and tombstones. I received many thanks from all the Oregonians in selecting your band to play for us on "Oregon Day," and they have not got over yet praising your interpretation of the pieces selected, and that is one of the best points of your band. You seem to grasp the composer's idea and give it the way it ought to be given; another point I admired in your band is the smoothness and harmony with which each piece was presented. I listened very closely and am considered a good judge of these things.

Now, I don't say this simply to flatter you, but because you merited it, deserve it and ought to know it.

Wishing you success in the future, I desire to express the hope to have the pleasure to hear you again. Cordially yours,

HENRY E. DOSCH.

ESTELLE HARRIS FOR "THE MESSIAH."—The young dramatic soprano with the beautiful voice has been engaged for the Christmas performance of "The Messiah" at Goshen, N. Y., under Conductor Rev. Robert Bruce Clark, with a full orchestra. She sang last night with great success at the concert at Trinity M. E. Church, Harlem.

Season 1901-1902

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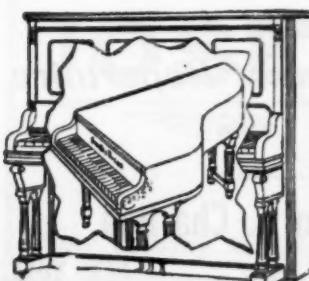
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J. H. MAPLESON.

BY HUGH CRAIG.

J. H. MAPLESON, whose death is just announced, was born in London in 1830. One of my friends, who believes that all good things come from Galilee, used to believe that the maple tree of which the impresario was the son must have grown in the same stretch of woodland in which flourished the almond tree, the ancestor of Felix, and that, as the latter Germanized his name to Mendelssohn, the former just Anglicized his into Mapleson.

At all events, the child made its first appearance on any stage at the early age of two months as the understudy of a property baby in the christening scene of "Henry VIII," personating the infant Princess Elizabeth. At the age of fourteen he began to study music, the violin being the instrument of his choice. On leaving the Academy he published two piano pieces and a song, and made his appearance among the first violins at Her Majesty's Theatre, playing at the same desk with Remenyi, who had just escaped from Hungary. At this period the great operatic war began in London. Costa left Her Majesty's Theatre to establish the rival house at Covent Garden, and his successor, Balfe, then in all his glory, induced the young violinist, by no means reluctant, to try the stage. He gave him singing lessons, and he, Gardoni and Belletti assured him that he had in him the stuff of a primo tenore.

But before he had completed these vocal studies he took a company into the English provinces, which included Sontag, Lablache and the pianist Thalberg. This was followed by other tours, and in one of them, as his tenor, "for some reason or other" (Dare we guess what it was?) left him. Mapleson took his place, as he says, "with success." After a dip into musical journalism and study in Italy, he made his first operatic appearance as Carlo in "Linda di Chamouni." On his return to London he found his throat affected and had to undergo a serious operation that deprived him of tonsils, uvula and voice. The operation, we may add, did not injure his conversational powers, in later years at least.

In 1856 he started a musical agency, and in 1858 joined E. T. Smith (his gentleman described himself in legal documents as of Pennsylvania Castle) in organizing a third opera company, which during its first season gave "Don Giovanni," "with a body of singers whose united ages amounted to nearly 500 years." In the following season Arditto was engaged as conductor. Smith was an enterprising fellow; he ran half a dozen restaurants, had a special box at the opera given to Heenan and Sayers, and was with difficulty restrained from having the champion's belt presented between the acts of the opera. In spite of all these artistic devices the sheriff's officers seized the wardrobe and finally were left in possession of the house.

In 1861 he made the acquaintance of Adelina Patti, and set about trying to raise funds and a company to open the Lyceum with her as the star. But, alas for struggling managers! while he was thus running about the lady had signed to Gye at Covent Garden. Still he possessed such artists as Giuglini, Delle Sedie, Albini and Tietjens, but before the close of the season the choristers struck for pay, and the impresario was \$190,000 to the bad. Tietjens at this period and afterward was his most loyal supporter, and refused all offers from Gye. In fact it was reported that during her whole career she helped him out of many serious scrapes. In fact it was only at her death the idea of visiting America came into his head.

In 1868 Mr. Gye made a proposal for the union of Mapleson's Drury Lane company with Mr. Gye's Covent Garden contingent. The first season was reported to be a success, but lawsuits between the partners sprang up. Mapleson was accused of having shown ingratitude to his

first patron, Lumley, and of trying to ruin Gye, and he in turn accused Gye of attempting to seduce his artists and of stealing his version of "Lohengrin." How he was getting along financially may be seen in his "Memoirs," where he tells us that in his last season he dropped "Les deux Journées" after one performance because there was only \$500 in the treasury, and "Otello" (with Tamberlik, Faure and Nilsson) after a one night run, because there was only \$800 in that receipt. Then came a scheme for a Grand National Theatre on the Thames Embankment. Poor Tietjens, then dying, laid the first brick, and the Duke of Edinburgh the first stone (a charming distinction), but the building was never roofed in; the portion erected was sold for \$2,000 for building materials for a police station that now stands on the site.

Mapleson's career of disaster may be assigned to many causes. The fact that opera did not respond to a popular demand, but supplied the jeunesse dorée of the aristocracy with new playthings, is at the bottom of his failure; to these may be added the multiplication of opera houses when London could not support one, with the consequent cliques among patrons and artists; but most of all Mapleson's temperament. "At the close of the opera season," he writes, "I found myself a loser of £1,800. Therefore I resolved to carry on the opera on a larger scale next year in order that I might get straight, owing, as the Monte Carlo gambler does, that as soon as I got quite straight I would stop." In plain English, he carried on the enterprise trusting to luck.

As a preliminary to his American tour he paid a flying visit to this country, and in a sojourn of nine or ten days knew all about it or thought or said he knew. He entitled his company "Her Majesty's Opera Company" to dazzle our democratic imaginations, and on August 31, 1878, set out to conquer the new world. In his company he had Gersler, Minnie Hauk, Trebelli, Campanini and other old friends, and they arrived safely at Cork, but there Mapleson met his first trouble. His exchequer was almost exhausted and he had to telegraph to his New York agent to cable him \$10,000 to pay the passage money of his artists. The season opened October 16, 1878, and the list of the artists compared unfavorably with Maretzki's old company in 1874, leading one sarcastic journal to ask "Where is the new era in operatic management?" In fact, "Her Majesty's Opera Company" was a misleading description, as a body bearing the same name began its season on the same day in London. This first Mapleson season was saved by Gerster. That lady was seized on her arrival by typhoid fever, and till she was able to appear the general verdict was that the performances left much to be desired and that many were inferior to what we had often had before. As Carlberg said: "This little woman is the soul of the box office and makes the season successful." The rest of the company were dismissed with the remark that there is "one thing they can do, that is 'Carmen,' and one thing they cannot do, that is 'Der Freischütz.'"

Of course, there were all sorts of squabbles. First came the Steinway-Weber piano squabble, which was amicably settled by all the artists indorsing fully both pianos. Then came a Minnie Hauk quarrel, a much more serious affair; a difficulty with the ticket speculator Rullmann, and finally one with the stockholders of the Academy, which Mapleson vowed to leave for Booth's Theatre next season, as the Metropolitan Elevated Railroad would support him handsomely.

The season proved once more that it was the "star," not the opera, that the public went to see.

Mapleson's London season of 1880 was noticeable for a performance of "Lohengrin" under Richter. He gave the piece fifteen rehearsals, during which he found 430 mistakes in the orchestral parts that had been passed over by Costa. In New York the most noticeable work was Boito's "Mefistofele," and in the following year the Opera Festival of Cincinnati and the engagement of Patti

for the ensuing season, and the firmness with which she held to the terms of the contract, "deposit of \$50,000 on signing." The troupe consisted of Patti and her husband Nicolini, Minnie Hauk, Madame Scalchi and others, the novelty being M. Mierwinski, the phenomenal tenor. In London a dispute with the Royal Italian Opera Company, which had acquired Mapleson's lease of Her Majesty's Theatre, took place, the company claiming from him \$50,000 losses incurred in America and leaving him responsible for Patti's contract. Abbey had tempted her with higher terms, but Mapleson finally outbid him, the shareholders of the Academy voting to him a subsidy of \$40,000 to guarantee the contract. In fact, the old feud with the Gye family had broken out again. They knew that the last Mapleson season had been disastrous; they did not think Patti at \$5,000 a night would pay, and they were to open the New Metropolitan Opera House, which gave its first performance October 22, the same night as Mapleson's at the Academy of Music. With two operas in New York the end could not be doubtful. The sheriff took possession of the Academy, while Mapleson transferred what he could into Nilsson Hall. The veteran, however, was undaunted. He rehearsed where he could, one day at Steinway Hall, one day at Tony Pastor's; he was driven from the stage of the Academy by the carpenters of the new American company organized by Mrs. Thurber, and was thankful when the New York season of 1885 was over. Henceforth comes a period of steady decline, and the Colonel's late career is so well known that it need not be recapitulated here. During all this time Mapleson was always the same cheery, good natured fellow, with a genial smile; with a rich fund of anecdote and most plausible conversation, wheedling stockholders, pacifying prime donne, fighting their husbands and promising mountains and marvels, year after year, to a public that finally became incredulous. Nothing seemed to cause him any serious trouble. He deserved a better fate. He, with his "star" system, cannot be credited with promoting musical art; he adhered too closely to the old school, and was engaged in the impossible task of making antiquated opera pay.

"THE MESSIAH" IN PHILADELPHIA.—A performance of "The Messiah" was given by the Temple Chorus in Philadelphia on Thursday last, the 14th inst., the basso of the occasion being Henri G. Scott. Some of the press opinions on his work are given below:

*** Mr. Scott is so well known to Philadelphia audiences that his work needs no comment. It is but necessary to say, however, that he was in fine voice and sustained his part with his usual exquisite finish and artistic interpretation. It is invidious to make comparisons, but Mr. Scott was especially fine in several of his arias, notably in "Why Do the Nations Rage?"—Evening Telegraph.

Basso Scott received double his share of applause in his "Why Do the Nations Rage?"—Inquirer.

The basso, Henri G. Scott, was quite at home in this music, and was heard with pleasure by the audience.—Press.

For their tenth annual production of oratorio the Temple Chorus last evening presented Händel's "Messiah." The vast auditorium was crowded by a brilliant and enthusiastic assemblage. And the manner in which the work was sung entirely justified the close attention and liberal approval given it. The superior work of Henri G. Scott, the basso, lent artistic beauty and impressiveness to the occasion. He quite captured the audience by the masterful rendition of his solos.—The North American.

Mr. Scott showed a good quality of tone and facility of execution.—Evening Bulletin.

A CHARMING ENCORE SONG.—"Tis Love That Makes the World Go 'Round," by E. Presson Miller, is a bright little trifle which made a hit when sung at the musicale of a well-known vocal teacher lately. Had Miller stuck to writing songs he would have made the undoubted reputation and success which he has achieved as a teacher of voice.

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THE T. ADAMOWSKI TRIO.

MR. T. ADAMOWSKI, Violin.
MISS EDITH THOMPSON, Piano.
MR. JOSEF KELLER, Violoncello.

During the absence for a year in Europe of Mme. Szumowska and Mr. Josef Adamowski their places in the Trio will be taken by Miss Thompson and Mr. Keller.

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Mr. M. ZACH, Viola.
Mr. J. KELLER, Violoncello.
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NEW YORK, November 18, 1901.

BEATRICE TAYLOR is a young contralto pupil of Miss Machin, heard recently, and who bids fair to win for herself as well as her teacher much renown. She sang "Sorrow and Consolation" with superb control and easy confidence, based doubtless on the knowledge that she knows how to sing. If Miss Machin can do as much for her other pupils, this modest lady will make an indelible name. Miss Taylor's range is from low E to high E, and the voice is full and even throughout; there is no apparent weakness in any register, and this is all certainly the result of the right method, rightly applied, by the right teacher.



Perry Averill is busy in his dual capacity of singer and teacher, and will on December 18, at Architectural Hall, West Fifty-seventh street, create Arthur Whiting's setting of the "Rubaiyat," the composer's op. 18, for solo baritone, a work said to be full of Oriental color, with the composer at the piano. December 1 he sings the work in Boston, and the Kneisel Quartet will participate in the concert. Mr. Averill has some pupils with promising voices who already occupy important places in New York and vicinity.



Edwin Lockhart sang last week at the Catholic Club concert, on West Fifty-ninth street, his pupil, Ralph Curtis Brown, tenor, assisting. Together they sang duets and each solos. Lockhart also sang in the performance of "The Holy City" at Plainfield, N. J., at the Episcopal Church, and December 4 he sings at a Brooklyn concert. He is planning the resumption of his musical receptions at his studio, perhaps about December 1; these are always enjoyable affairs, for Lockhart knows how to combine the social with the musical.



Pupils of Madame Finkel come to the fore, Hannah L. Keene being the latest prominent singer who is to sing at a concert at Carnegie Hall, at the concert arranged for the benefit of the Homeless Women institution.

Belle Newport, the contralto, another pupil, sang in the "Elijah" performance at Carnegie Hall last night, Tuesday, in the "Angels' Trio."



The Wirtz Piano School will give the second "Musical Hour" of the students' course on Friday evening, November 22, at 8 o'clock, to which strangers are also invited. The topic for the evening will be the concerto. After its analysis Mendelssohn's Concerto in G minor will be played by Gustave C. Wirtz, with orchestral accompaniment on a second piano. Other numbers to be played are Impromptu in A flat, Ambrose, by Miss Isabel Rough; two Waltzes, op. 69, No. 1, and op. 16, Chopin; "The Trout," Schubert-Heller, and Impromptu, Reinhold, by Gustave C. Wirtz.

These musical hours are proving very helpful as well as enjoyable to the students. They are begun early and therefore over in time for those living at a distance to profit by them, as well as those who live near the school.

The next children's recital will be given on Saturday afternoon, December 7, at 3 o'clock.



Mr. and Mrs. Walter H. Robinson have received an offer of a position in Pittsburgh, Pa., a contralto and tenor being wanted. The Robinsons are, however, too busy and successful here to consider it, Mr. Robinson being solo tenor of St. James' P. E. Church, Madison avenue and Seventy-second street, and Mrs. Robinson being solo alto at St. Paul's, on Vesey street. Both have pupils and concert engagements also. Mr. Robinson sang with decided success at the Swedish Aid Society's concert, Academy of Music, Brooklyn, last week, receiving a most enthusiastic recall. Mrs. Robinson was called upon at short notice to sing at a funeral with Estelle Harris, Al-

bert Quesnel and Gwilym Miles, and acquitted herself with credit.



Charles E. Moscow, of Newburgh, where the next meeting of the New York State Music Teachers' Association is to be held next June, and who will naturally be the leading spirit in that prosperous city on the Hudson, writes as follows:

DEAR MR. RIESBERG—We, Us & Co. in Newburgh have no choral society. They left us long ago. Rag-time societies are our hobby. It is high time that something musical exploded in our midst, and I hope the New York State M. T. A. will be the party to touch it.

C. E. Moscow.

Mr. Moscow has been a vice-president for some years of the association, and it is mainly through his efforts that the association will meet there.



Aileen Brower, who gave a recital at the Waldorf-Astoria last week, studied some time with Miss Thursby, who has returned to the Gramercy, from which she was a short time absent. Geraldine Farrar, who has been engaged at the Royal Opera of Berlin, studied with her also. Recently the writer heard Miss Martha Henry, of Cincinnati; Josephine Schaffer and the Misses Grace, Clare and Cornett, all at present studying with Miss Thursby.



Florence Clark, of Ridgewood, N. J., sang last week at a musicale, and quite covered herself and teacher, Mrs. Morrill, with glory. She sings church music well, also, and should find a position worthy of her noble voice. Händel's aria, "Hear Me," little sung, and Ambrose's perennial "Come Unto Me" were her church numbers, in which she made a pronounced impression. "A Dream of Paradise" she also sings well, and altogether this young woman is a most promising singer.



Miss C. E. Hanselmann sang at the concert given at the Bushwick Avenue Reformed Church, Brooklyn, last week, and many present said she was "the best thing on the program." She certainly won great applause, and did credit to her teacher, Parson Price. Miss Hanselmann is the soprano of the church.



J. Warren Andrews returned from his brief Western trip last week, having given a number of organ recitals. At Columbus, Ohio, he gave this program:

Fourth Sonata, op. 65.....	Mendelssohn
Gavotte in F.....	Martini
Vesper Bells.....	Spinney
Recitative, For Behold Darkness.....	Händel
Air, The People That Walked in Darkness (Messiah).....	Händel
Toccata and Fugue in D minor.....	Oley Speaks
Largo in G.....	Bach
Marche Funèbre et Chant Seraphique.....	Händel
Daphne's Love.....	Guilmant
April Rain.....	Ronalds
Ethiopia Saluting the Colors.....	Speaks
The Break o' the Year.....	Wood
Had a Horse, a Finer No One Ever Saw.....	Smith
The Quest.....	Old Hungarian
Caprice in B flat.....	Smith
Serenade in F.....	Guilmant
Gavotte, Mignon.....	Gounod
March Militaire.....	Thomas

Mr. Andrews' choir gave Gounod's "Gallia" at the Church of the Divine Paternity last Sunday evening, the solo in the work by Miss Estelle Harris. The church was crowded, and the work was effectively given. December 1 the "Stabat Mater" will be given complete. Preceding the service there is always a fifteen minute organ recital.



Amanda Dye is the name of a young singer heard recently, who has a pretty voice. She is from Little Rock,

Ark., and studies with Saenger. Her sister, Miss Martha, reads, and has made pronounced success in the Southwest. She already has engagements here.

PITTSBURG AFFAIRS.

PITTSBURG, November 18, 1901.

IT may not be generally known that, like the Boston Symphony Orchestra, the Pittsburgh Symphony Orchestra also makes periodical tours, and, as a matter of course, to cities much smaller than the large Atlantic Coast cities. The first tour of the orchestra this season begins to-night at Sharon; Tuesday night Akron, Ohio, will hear the orchestra, under the auspices of the Akron Tuesday Musical Club. Wednesday afternoon the Oberlin University will have a concert and at night the orchestra plays in Cleveland. Nordica is the soloist. There are to be two more concerts this season at Cleveland, at one of which the piano virtuoso Zelenkrust will be the soloist, and at the other Schumann-Heink.

JESSIE SHAY.

The program of this week's Symphony concert here is as follows:

Haydn's "Surprise" Symphony, Bizet's "L'Arlesienne," the Huldigung March and the Moszkowski Concerto by Miss Jessie Shay, a pianist who has come to the front of the keyboard with rapid strides. If I mistake not Miss Shay is to play on a Wissner grand piano, one of those new American pianos now striving for a public recognition of their artistic merits through the usual medium of the concert stage. I heard Miss Shay play a Wissner grand in the spring at the St. Nicholas Rink in New York, when she gave a brilliant exposition of the Henselt Concerto, and I must say that the piano surprised me with its scintillating brilliancy, its evenly distributed dynamic qualities, its great volume and its singing ability, for Miss Shay actually sang the slow movement on the piano and this could not have been done had the grand not been her coadjutor.

It is an encouraging sign of the times to observe these new candidates for piano honors step boldly into the arena and challenge comparison with the old renowned makes, but there is no reason why piano manufacturing should not expand and why an artist like Miss Shay should not play on one of the new line of concert grands.

She studied a short time with Moszkowski, but she has brains and musical instinct, and she plays with breadth and a fine, delicate conception of her work.

MISCELLANY.

The Pittsburgh Musical Institute is coming to the front with some excellent concerts. On Thursday Dr. Carl Hoffman, W. Whitney Huber and Mrs. Marie Eleanor Hoffman were the soloists at a concert given by the Institute.



Frederic Dean, of New York, sends the Pittsburgh Dispatch New York musical letter on Sundays.

FIRDUSI.

D'ANGELO BERGH "STUDIO TALKS."—Students of singing are cordially invited to the "Studio Talks" being given at the D'Angelo Bergh Studios on Monday and Thursday afternoons at 3 at The Albany, Broadway, corner Fifty-second street.

Many valuable hints can be obtained by young students in learning of the early experiences of singers who have attained prominence. Miss Bergh's strong mentality and personal magnetism in addition to her unusually cosmopolitan education and experience in teaching in Europe and America lend a charm and a rare value to these Studio Talks. The topics, "Breathing and Personal Magnetism," "Musical Speaking Voice," "Singers' Secrets for Everyone" and "On and Off the Stage," are fascinating ones to those who are interested in the divine art of song, either as students or as singers.

SEVERN TRIO.—The Severn Trio, assisted by Francis Walker, baritone, will give their first concert of the season at the Tuxedo, Tuesday evening, November 26.

JOSEF HOFMANN

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BOSTON, November 17, 1901.

LAST Monday night and all last week "Iolanthe" was performed at the Bijou Opera House. The revival was a melancholy affair, not so much on account of the performance itself as on account of the thoughts suggested by hearing once more the crisp lines of Gilbert.

I read the other day in the *Era* (London) an article entitled "The Death of Opera Bouffe." The writer states that Offenbach practically invented it—which is possibly true, although Hervé claimed he was before Offenbach—and started the Bouffes Parisiens at the "Salle Lacaze"—Lacaze is right—and then moved to the Théâtre Comité, which is right when you strike off the acute accent. He says that opera bouffe is constructed on too trivial a scale to entitle it to rank as opera comique or English comic opera; and he hastens to add, for he hears laughter, that English comic opera is "the opera of comedy, which has nothing to do with that hybrid, 'musical comedy' or 'musical farce.'" I was afraid at first that he was about to prefer the libretto of "The Geisha" to those written by Meilhac and Halévy. Perhaps he would not call "Patience" or "The Mikado" a "musical comedy," but a comic opera. Admirable as these works are, are they any less "trivial" than "La Belle Hélène," "La Vie Parisienne," or "La Grande Duchesse"? It must be remembered that Offenbach was treated cruelly in London: H. B. Farnie translated and adapted some of the librettos to suit the English taste, and Emily Soldene played dashing parts—to her own satisfaction, as may be seen by consulting her memoirs. The writer speaks of Audran, and then he comes to the imported American farce. He complains of their monotony of plot and construction. "The music is of one pattern to a large extent, with the everlasting 'coon' song, the American-German and the comedians, who are too much of one style." He prays for a manager bold enough to try and revive "the lost glories of comic opera pure and simple."

There comes a time in the life of a man when he obtrudes his age in the hope that somebody will contradict him and a woman say "I should never believe it." I never saw Edmund Kean, or Macready, or Jenny Lind at Castle Garden or the Fitchburg station in Boston, but I remember distinctly the rise and fall of Offenbach in this country, just as I remember the sudden popularity of Sullivan's operettas and then the gradual neglect. I saw Tostée at the Grand Opera House, New York, in "La Grande Duchesse," and I lived to see—Lillian Russell in the same part. Miss Russell's production was as far as scenery and costumes were concerned far superior to that of Mr. Bateman's company; but neither Miss Russell nor any member of her company had the slightest comprehension of the lines or the music or the spirit of the piece.

Offenbach for a time ruled the world, and Americans who had read "Telémaque" with extreme difficulty went to see his operettas and laughed uproariously at such lines as "Well what do you advise me to do?" or "I'll be there to-morrow at 12 o'clock"—because they had been told that the librettos were highly spiced, and one line to them was like another. I observed the exhibition of the same cheerful hypocrisy in Boston when Coquelin or Sarah plays. When Yvette Guilbert was here she sang a tragic, bloodcurdling thing, "La Soularde." The "best people of Boston" sat near her—those seats were the most expensive—and after she had sung one verse they began to giggle. One said to the other, "Isn't she delightfully droll? What comic gifts! And do you know, Mrs. Higgleston-Worth tells me that off the stage she is a very

estimable person; lives with her mother, and sews for the poor." After the second verse there was a gale of laughter. "Yes, that is the most amusing song yet!" "But what is it all about?" asked an honest young woman, who did not understand French. "Oh, you know well enough; do you think I'm going to explain those dreadfully improper jokes?" Miss Guilbert saw that the audience was pretentiously ignorant, and from that moment played and sang as suited her whim—which was contempt.

But there were many who honestly and intelligently enjoyed the companies that came over from Paris. (I wonder if Edouard Colonne remembers his experiences in this country, when, as conductor, he also played violin solos between the acts?) There were companies in English that gave pleasure. And surely Alice Oates had Gallie blood and nerves and deviltry. Perhaps many of your readers never saw her! It is a sad thought—what we all have missed on account of the dilatory conduct of our parents.

Aimée was the last of the French women who could draw all men unto her, and opera bouffe met a formidable adversary in the church choir. It must also be said that the later French operettas introduced were generally a rehash and dull. "Pinafore" and the church choir worked a great change in theatrical life. Many who had looked upon the theatre as the favorite playground of Satan were persuaded to see "Pinafore"; they were told that the company was made up of church singers; Deacon Zenas Field recommended the show and saw no harm in it; and in some cases the church member knew one of the company. The result is well known. Thousands of dollars were made out of Sullivan's operettas. "The Bostonians" are still traveling on the reputation of the first years. But would any manager to-day dare to prepare a cycle of Gilbert and Sullivan operettas?

To-day is the reign of the farce comedy, the musical comedy, the extravaganza, however you are pleased to call the show. There is no need of describing the character of the entertainment. If it comes from London you can easily draw up the scenario and whistle the tunes before you take your seat. If it is by "Hugh Morton" and Gustave Kerker, you will not be surprised even though you carry with you a weak heart. Even Mr. De Koven or Mr. Englander does not startle you from your respectable composure, and Harry B. Smith is as familiar to you as Joe Miller. But this is the kind of show that the great American public wants. Therefore the managers give just this kind of a show to the public. If the public yearned for Offenbach or Gilbert and Sullivan the managers would accommodate it. Some eminent dramatic critics are always cursing the manager; they picture him as a wily, slimy person with a low, retreating forehead, who curses Shakespeare thrice a day and plots how he may best debauch the taste and morals of the community.

These critics—who often have rejected plays on their writing tables—in early Victorian days they wore them in their hats—are not unlike certain prohibitionists who really believe that saloon keepers sprinkle the sidewalk with cheap whiskey or gin, that the odor like a lodestone may drag the reformed and the temperate into the Palace of Sin. As a matter of fact the manager is anxious to find out what the public wishes, and when he does he will strain every nerve, and incidentally his conscience, to gratify his patrons.

Nor should a few think that they can regulate these matters. I myself seldom go to the theatre, for I do not enjoy the plays that are given, even where they are played by certain men and women who are "presented" by Charles Frohman; they are sometimes "offered" I see by the billboards—offered on the altar of art. I should like to see a theatre where I could see plays by Shakespeare—that is, some of Shakespeare's plays—Ibsen, Maeterlinck, George Bernard Shaw, Sheridan, Goldsmith, Molliere, Pinero, John Ford, Beaumont and Fletcher, Bécque—and some of the blood curdling melodramas like "The Tower of Nesle," "Belphegor, the Mountebank," "The Duke's Motto"—that is a catholic list. I should like to hear "The Death of Tintagiles," with Loeffler's Symphonic Poem as a prelude; "Pélées and Mélisande," with the music of Fauré or Debussy; "The Seven Princesses," with the music of De Bréville; but I shall no more hear them than I shall see Carcassonne. The public prefers plays founded on popular novels, it takes Miss Maude Adams seriously in Shakespeare and Rostand, it tolerates Shakespeare for her sake; it revels in the art of those subtle comedians, the Rogers Brothers. The public is indeed a thankful public. The American theatre public does not answer fully to the description of the ideal playgoer attributed by some rude parodist to George Alexander, of London, play actor and manager: "The ideal playgoer is one who puts himself unreservedly in the hands of some ingenious manager. He takes that manager absolutely on trust, because he feels that he can trust him. He leaves it to him to say what the play shall be, and as he listens he knows exactly the frame of mind that the manager wishes him to be in at the fall of the curtain. He will say: 'This is the most laughable farce, the most delightful comedy, the most powerful tragedy, the most subtle problem play, as the case may be, that I have witnessed for many a long day.' To the manager, the author and the performers he raises his hat, and after cheering himself hoarse goes to his club to supper and tells everybody he meets to go and see the best play in town."

It is true that in some cities he has childlike faith in the manager; that he has acquired the habit of going on a regular night to a particular theatre, no matter what the play may be, to exhibit his ability to go and his wife's dress; but there are many who would not think of going to a revival of an operetta by Offenbach or Sullivan, even if the manager should send a personal invitation and a carriage.

You and I prefer "La Princesse de Trébizonde" to "The Lady Slavey"—"The Mikado" to the latest child of Messrs. Smith and De Koven; but the great public is a-weary of our preferences; it wants the swish and the whirl of skirts, the kick that reveals Miss Polly Dingbat's lingerie intime—which is truly a goodly and delectable sight; it wants the graveyard humor of Dan Daly; it wants glimpses at the naughtiness of New York as dreamed of by deacons along the Connecticut River. Gilbert's satire on human beings when put grotesquely into the mouths of stage Japanese or fairies, or pirates and policemen of England does not interest them. What would this class of theatregoers make out of Calchas in "La Belle Hélène," or would they see the political animus that embitters the story of that noble dame, "La Grande Duchesse de Gérolstein"?

The public does not wish these pieces, and the traditions that regulated the playing of them are almost gone. They complain at Paris that no one plays and sings to-day in

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true Offenbachian vein; and where are the men and women to play in true Gilbertian manner? The Savoy stage was ruled as rigorously as though it were at Meiningen. The early companies in this country were discreet, and sly and serious. Some of the early members are still alive; some are rheumatic; some have heart disease, and some are still with the Bostonians. At this performance of "Iolanthe" at the Bijou the first honest applause came when Mr. Gilbert, who was playing the Lord Chancellor, frankly abandoned the lines of Mr. Gilbert, the comedian, and introduced topical verses which referred in limping rhyme and with vacuous intent to the Buffalo Exposition, the automobile, the elevated and the subway, and other objects of industry and commerce. The original lines of the piece were for the most part read abominably by all the members of this company, as though a high grade reading book had been put into the hands of a six year old pupil; but as for that, in how many theatrical companies of loud pretensions do you find a man or a woman who can read well written lines intelligently?

The times are changed and some of us are not changed with them. We wonder why the younger playgoers do not relish what gave us delight in the seventies and early eighties. There is no such woman now as Alice Oates, no Stockyard beauty can take her place, for she was all steel-springs and ginger. How her eyes snapped! And how we envied Charley Drew as Ange Pitou! Then there was Jones, the wonderful Jones as the Spy with the snuff box and the gag. "And once again remember—I am all ears." No, there never will be another Jones. And if we should see him to-day we should probably be obliged to class him with the hamfatters as bum, distinctly bum, sir.

Yet at that time we all had seen Fechter and Booth and Davenport (E. L., not Fanny or Harry) and Barry Sullivan, and "excellent" stock companies in fine old crusted comedies, and we had heard Rubinstein and Von Bülow play, and the voice of Campanini was young—no that was not a barbarous age.

Operetta as well as opera changes constantly with the caprice of the public. You read occasionally of a new operetta produced in Paris: "Here is a return to the good old opéra comique of our fathers." Offenbach was Second Empire. Gilbert and Sullivan had their little day. The music of the latter is almost always charming. The librettos of the former will for a long time be good reading; but irony is seldom appreciated by the great public. When the barbed points are shot against a swollen fad, as in "Patience," there is the fierce laughter of the revenged, but as soon as the fad passes into history, the irony requires footnotes and commentators begin to quarrel, and the playgoer asks: "What's it all about?" and his heavily scented girl says: "Say, don't you think this's silly?"

Furthermore the American public is extremely sentimental. There is no true sentiment in Gilbert's librettos, and when there is a love song the audience of to-day suspects insincerity or mockery.

Now we have an entertainment compounded of farce and vaudeville, with music and dances. How long will it last? And what will follow?

There are several books which I should like to discuss. Here is "Die Fürstliche Hofkapelle zu Sondershausen," 1901, with portraits of three princes and several conductors. There are thirty-nine thrilling pages. The last states the fact that Olga Ellinger, pupil of the celebrated Marie Neumüller, is now a teacher at Arnstadt, and then there is a prayer for princely protection, in which no doubt Miss Olga devoutly joins.

There is "Das französische Bayreuth," by Ludwig Bräutigam—does any German bearing this name actually marry? The book begins: "Few mortals have been so honored as Wagner was toward the end of his life"; and in ten lines we are at Orange, France. There are pictures of the theatre, a few dates and a quotation from Schiller's "Maid of Orleans."

There is a little pamphlet, "Heinrich Vogl," by Dr. Hermann Freiherr von der Pfördten. "Vogl was not a

brilliant stage apparition, not a knight of the high C, not even a singer by the grace of God, but one of the few genuine men of German art," &c. Dr. Herman, &c., insists that he was a tenor and not a baritone, and yet on one occasion he sang the part of Christ as well as the Evangelist in the "Passion according to Matthew." "His breath was incredible." I hasten to explain that he sang in a room sixteen measures from "athmest du nicht" to "geb' ihm Zauber" in "Lohengrin," in a sonorous mezzo forte with the greatest ease and without the use of any mechanical appliance. Vogl believed in singing as much as possible even in measures of declamation. He rose majestically from the lyric to the dramatic. The author says that the disappointment of Vogl over the fate of his opera "Der Fremdling" fretted his nerves and hastened his death. There was great applause the first night; then the critics came, recognized the existence of the friendly audience, and declared that the opera itself had no chance of life.

Last Sunday the Handel and Haydn performed Verdi's Requiem. The solo singers were Mrs. Kileski-Bradbury, Gertrude Stein, Evan Williams, J. S. Baernstein. "Elijah" was performed Monday night, with Emma Juch, Gertrude Miller, Mrs. Clara Poole King, Glenn Hall, Gwilym Miles. These concerts were for the establishment of a fund for building a hall. I understand that practically nothing was added to the treasury. The concerts were for a charitable purpose; the solo singers, conductor and organist gave their services; criticism, therefore, would be out of place.

The program of the Fourth Symphony Concert (November 16) included Mozart's Symphony in C, "Jupiter"; Tschaikowsky's piano Concerto in B flat minor, No. 1 (Mr. Slivinski), and Mendelssohn's Symphony in A minor, "Scotch."

Josef Slivinski comes from the fair land of Poland, the land of exiles and pianists. Possibly the pianists account for the exiles. His personality is romantic. He might have stepped out of a picaresque tale; he might sit for one of Hoffmann's "Night pieces"; but this personality is backed by substantial qualities. When he was first here in 1894 he was not heard with orchestra. Last March he was here with Winderstein's orchestra and he played the Tschaikowsky Concerto one night and Chopin's in E minor and Saint-Saëns' in G minor at two concerts the next day. Last night he appeared with the Symphony Orchestra for the first time.

His was a brilliant and exciting performance. Nor was it merely a reckless display of virtuosity. His reading was poetic, romantic, imaginative. At the same time it was carefully studied; there was a fine sense of proportion, an infinite variety of tonal gradations, an abiding comprehension of the whole purpose of the composer, alternate subordination and predominance. Then there was unusual accuracy, clearness that was marked in the swiftest pace, the absence of even the suspicion of a difficult task, extraordinary rhythmic grasp. Furthermore, there was authority, tempered with magnetism.

The audience was electrified. The pianist was recalled again and again.

If I were a prince, merchant or hereditary, I should have two halls for concert purposes—one a little smaller than Symphony Hall, and better shaped—for the orchestral music of the modern school; and a small hall, which would not seat over, say, 600 or 700, for the symphonies of Mozart and Haydn, suites by Bizet, old dances arranged by Mottl and Gevaert; just as there should be a small theatre for operas by Mozart, Auber, the delightful comic operas of Donizetti. ("Carmen" and "Lakmé" would sound better in such a theatre.) For the performance of these symphonies there should be a small orchestra, and the members should be a picked body. Why double the woodwind and have the full force of strings that you would employ in music by Tschaikowsky or Richard Strauss? It is especially the great mass of strings that does injury to these old symphonies. The temptation to take the work "out of the frame," to magnify it until it

becomes preposterous is well nigh irresistible, especially when the conductor is of ultra-modern sympathies. Neither the best symphonies nor the operas of Mozart are dull or of merely historical interest. "Don Giovanni" and "Figaro" are still dramatic masterpieces when they are presented in proper form. "Don Giovanni" in a great opera house, with endless waits on account of clumsy scene shifting, and with Edouard De Reszke as Leporello, is indeed ponderous and dismal.

An article might be written on the influence exerted by Tschaikowsky over Mozart. In other words less paradoxical and clearer, did the concerto of the Pole-Frenchman kill the "Jupiter" Symphony? By no means. There is a Grecian beauty of melodic line that is not found in the music of the feverish, hysterical, melancholy modern. There are unearthly passages of the woodwind in the slow movement that Tschaikowsky, an admirer of Mozart, no doubt often read and pondered. The suave grace of the minuet recalls the Mozart who danced and wrote for the ridotto. The finale is interesting, not because it is a "polyphonic marvel," but because it sounds beautifully. And all this music has such composure, in melancholy, in passion. Tschaikowsky's music is the music of our time; Mozart's is that of all time.

Nor did the concerto kill certain portions of the "Scotch" Symphony, which must be ranked among Mendelssohn's best—or least objectionable works. He is not here the landscapist of "The Hebrides" overture, which is one of the most beautiful orchestral pieces in the whole repertory; but he caught nevertheless the spirit of the gray and the mist, the bleakness of the landscape, the eerie feeling of ballad and legend. If it were not for that final fuss! Music for a gathering of the Clans in some Mechanics' Hall.

NAHAN FRANKO AS CONDUCTOR.—Nahan Franko is coming to his own. He has conducted a number of performances of the Grau Opera Company, now on a tour. Following are some of the criticisms of his ability as an operatic orchestral leader:

The chorus was large and strong, and the orchestra, under the able directorship of Nahan Franko, was quite superb. As an evidence that the orchestra work was duly appreciated, Mr. Franko, at the conclusion of the second act, was called from the pit to the stage to respond to a most enthusiastic encore.—Houston (Texas) Daily Herald.

And the conductor! He is in no sense a mere time-beater—a human metronome. He is a mediator between the composer and the audience. He is a virtuoso who plays upon men instead of a keyboard, upon a hundred instruments instead of one. Music differs from her sister arts in many respects, but in none more than in her dependence on the intermediary who stands between her and the people for whose sake she exists. Wagner himself, of course, never used a baton. He hypnotized the members of his orchestra by his personal magnetism and the wonderful changes of expression on his powerful and plastic countenance. ***

*** Compelled Mr. Franko, the conductor of the orchestra, to come and join hands with them all in bowing their acknowledgments.—Houston Daily Post, November 5, 1901.

Wasn't that a dear thing for Schumann-Heink and Eames to do to compel Nahan Franko to leave his stand and come to them upon the stage to receive the homage so justly due him? Justly due him, yes, but when one knows opera singers and the intense jealousies and idiosyncrasies which prevail among that class of people more than any other, you can appreciate all the more the womanly sweetness of those two great artists in compelling Franko to appear with them. It was one of the prettiest bits of the evening.—Houston Chronicle, November 5, 1901.

JULIAN WALKER.—The well-known basso has been re-engaged by the Brooklyn Institute, a repetition of his recent appearance, and has also a number of important bookings, where he will either give entire song recitals or appear as soloist, in part as follows: Brooklyn Institute (re-engagement); Washington, D. C.; Cleveland, Ohio; St. Louis, Mo.; Sioux City, Dak.; Milford, Conn.; Boston; Newark; East Orange, &c.

Mr. Walker's singing in the recent performance of the "Stabat Mater" by Cornell's choir, at Calvary M. E. Church, Harlem, was one of the most successful things of the entire evening; the flexibility and ease in his singing and musically interpretation, united with distinguished personal appearance, all caused his numbers to receive enthusiastic applause.

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KUBELIK SAILS TO-DAY.

Famous Young Violinist and His Party Now on the Ocean.

A CABLEGRAM to Daniel Frohman from Hugo Görilitz announces that Jan Kubelik, the famous young Bohemian violinist, and his party sailed from Liverpool to-day on the steamship Majestic. Kubelik will make his débüt in this city on Monday evening, December 2, with Emil Paur and his orchestra. While his program is not definitely arranged he will play the Paganini D major Concerto and probably a Spohr Concerto. This will be one of the principal events of the opening season, as Kubelik comes with a reputation accorded to few who seek fame at the hands of critical metropolitan audiences.

Young Kubelik's party will be one of the largest ever accompanying a violinistic star. With him are his valet; Herr Sciven, his secretary; Rud. Friml, accompanist; and Hugo Görilitz, who, with Mr. Frohman, are managing the young artist's tour. When the party reaches here it will be joined by Miss Jessie Shay, the pianist, who will share in the solo work with Kubelik, and R. C. Heck, who will handle the financial part of the tour.

Kubelik's last appearances in Europe were full of interest, according to a letter received by Mr. Frohman from Mr. Görilitz. On the 13th inst. the young artist played in obedience to a command for the King of Württemberg and the latter's praise was generous. The next day Kubelik left for London, where he arrived on the 15th and on the 16th he played at Brighton. His concert in Queen's Hall, London, on the 19th, was a tremendous success, of which more will be heard later. A reception will probably be given the young violinist on his arrival here next week.

Here are a few remarks of Kubelik's secretary anent his last appearance in Prague:

"His second concert was sold out in three hours. During the sale the people fought for places in line, and there were hand-to-hand encounters for priority of seats. When Kubelik made his appearance at the first concert he was received with musical honors by the Philharmonic Orchestra, and the president of the society addressed him in the following words: 'Great and young master, you were the first who laid the foundation stone, morally and financially, for the existence of the Bohemian Philharmonic Society, and you shall therefore be the first one who receives the festive greeting, the musical honors of the Philharmonic Society'; after which musical honors were kept up for some time. He received enormous ovations, many presents, wreaths and palms. In Vienna everything has been sold out for days before, even the standing room is gone. Herr Rudolf Friml, the accompanist, too, had a great success."

The following extracts are from a handsome booklet issued in conjunction with Kubelik's visit to this country:

"Dr. Hans Richter heard Kubelik first in Vienna, and although he is very much adverse to introducing new artists to the public, he immediately decided that the boy, then nineteen years of age, should make his débüt with the Richter Orchestra at St. James' Hall, London. He played in June, 1900, and electrified his audience—an audience of Wagner worshipers and Beethoven enthusiasts—who are accustomed to sit silently through an entire Richter program without giving vent to their feelings, except to greet their favorite conductor and to recall him at the end of his evening's work. But this young boy, Kubelik, aroused the people to the highest pitch of enthusiasm. It is impossible to say how many times he was recalled, but contrary to all rules at Richter concerts and symphony concerts in London, he had to play an encore. Ere twenty-four hours were over Kubelik's name was known to every amateur in the country. And now began

a series of successful recitals, and his audiences became larger and larger at St. James' Hall, until, after his fifth recital, each entertainment tested the capacity of the hall—a record that has been without equal.

"The most remarkable part of his success was his quick popularity in society. Not one musical party among the aristocracy has been given during the last season without Kubelik as the great attraction. Mr. Astor, who engages only the leading artists of the world for his two annual concerts, asked him to play and to name his own price.

"In the meantime the King heard of this wonderful violinist, and he received two commands, one for Windsor Castle and one for Marlborough House. This, indeed, also is an unheard of success. The King was so pleased that he was instrumental in securing Kubelik's release from all military duties in Austria, and it is safe to say that for many years to come Kubelik will be the chief musical attraction of the London season. During the last three weeks of the season no less than eleven London musical societies nominated Herr Kubelik as an honorary member."

A well-known London correspondent writes:

"The success of the season has undoubtedly been the wonderful Bohemian violinist. Always full audiences and sometimes crowded have attended his six recitals, while most unaccountably audiences for other attractive concerts have been small. But Kubelik is the fashion, and fashion is magnetic. The public having started the Kubelik boom, the critics are now speaking critically of it, and say there is much pleasure to be gotten from works needing the utmost brilliancy of execution, such as Vieuxtemps' Concertos, Wieniawski's Variations, Wilhelmj's Arrangements, Paganini's Compositions, Hubay's Scenes, Ernst's Airs, Tartini's 'Devil's Trill,' and that Kubelik possesses the knowledge and sympathy for works of greater depth is evident from the inclusion in his programs of such works as the Mendelssohn Concerto, the Grieg Sonata in C minor, melodies by Spohr, Beethoven, Gluck, Bach and Händel, and Edward Schütz's Suite for violin and piano.

"Society has gone Kubelik mad. Kubelik, I must inform you, is the new Paganini. He plays the violin so divinely that he is never allowed to have a moment to himself. His doorstep is besieged by messengers with notes from admirers, his rooms are choked up with flowers, his postbag is jammed with invitations, and his agents and secretaries are overworked with the detail of his correspondence. And with it all the youth is simply dazed with his success. He cannot understand it. He speaks no English, and French is to him an unknown tongue. So he is narrowed down to his queer Bohemian German, with which he carries on conversations with ladies of the nobility. The King sent for the young man the other day and asked him to play for him privately. He did so, and captured Marlborough House. The Queen was simply overcome—so I am told by those who pretend to know—and insisted that some mark of royal favor should be shown the young genius; and with that tact for which the King is noted, it was done at once. It is a marvelous sight that one encounters at a Kubelik concert. There are dozens of young women loaded down with arms full of flowers, which they shower down upon their young hero at every turn. In the meantime society sends out cards for 'Kubelik parties,' which have become quite the most popular diversion of this season."

"All these unprecedented successes have not been the means of depriving the artist of his modesty and almost proverbial kindness. In manner he is entirely simple and unaffected; but he has a most fascinating personality, not being handsome, in the regular way, but his face is most interesting. His hair grows back from his brow, and in amount satisfying the exact standing of the virtu-

oso, and his dark eyes are wonderfully expressive. While playing he seems almost transformed, and is a most fascinating picture to the auditor."

FLORENCE RANSTEAD'S NEW YORK DEBUT.

OF the débutantes heard in New York last week none are more promising than Miss Florence Ranstead, a young contralto who has sung with success abroad. Miss Ranstead studied with Bouhy in Paris and with Reinhold Hermann in this country, and also in Berlin. Her singing shows the results of careful study, but no teacher could give a young singer the good taste with which Miss Ranstead sings. That is an inborn quality, no matter how much some persons dispute it. Miss Ranstead's voice is very sympathetic, particularly in the middle register. Her enunciation is delightful, because it is not marred by affectations in the French and German. Miss Ranstead sang songs in German, French and English, as follows:

Gut Nacht.....	Nicode
Die Lotusblume.....	Franz
Aus Meinen Grossen Schmerzen.....	Massenet
Pensée d'Automne.....	Massenet
Elegie	Massenet
Noel Pâien.....	Massenet
Air, Ditta.....	Royer
A Garden Song.....	Willeby
On Waves.....	Elgar
Where Corals Lie.....	Elgar
Red Clover.....	Del Riego
When the Swallows.....	White
Let Us Forget.....	White

The German and French songs were far superior to those by English composers; at least we know some of the writers to be English. Miss Ranstead returns to us fresh from London, and so she may be forgiven for putting in the sentimental drawing room selections. The Willeby and Elgar songs are beneath criticism. Songs as good and better are burned every year, because the composers come to their senses before they send them to the publisher. In dear old London everybody does something. People with a musical bent, who can neither play or sing, compose. That is why so many poor songs are sung by artists who come here from London. The composers are often people of social importance, and therefore have the power to push themselves.

Miss Ranstead sang the Massenet songs extremely well, revealing in them all pure diction, excellent phrasing and that good taste for which other critics commend her. She interpreted the Franz songs sympathetically. In Victor Harris' Miss Ranstead had an accompanist who did more than play the piano parts of her songs. Mr. Harris, as all New Yorkers know, is a composer himself, and when he accompanies a singer he does it with unerring musical intelligence and taste. Miss Ranstead received numerous bouquets of roses and violets, and after the recital held a reception. The home of the young singer is in Baltimore.

HENRY HOLDEN HUSS.—Henry Holden Huss took a short trip abroad this summer. At Bayreuth, in the intermission between the second and third acts of "Parsifal," he had an interesting chat with Dr. Hans Richter, who lives during the summer a stone's throw from the Wagner Theatre. Dr. Richter took a decided interest in Mr. Huss' piano concerto and desired him to send the score to his Manchester address. Arthur Nikisch, whom Huss saw at Ostend, was very enthusiastic about the concerto. In Paris Raoul Pugno played his new and most interesting "Concertstück." He hopes to play Mr. Huss' new violin Sonata, op. 18, with Ysaye this season. Mr. Huss played this sonata at the first Kneisel concert on November 12. See criticism elsewhere in this issue.

He has been engaged to play his piano concerto with the Pittsburgh Orchestra in Pittsburgh, January 10 and 11.



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HAROLD BAUER.

HAROLD BAUER, the pianist, whose latest portrait appears on the title page of this issue of THE MUSICAL COURIER, has achieved brilliant success in his tours through Spain, Holland and England. The pianist will return to the United States in January to begin his second tour. Bauer will play with every orchestra of importance in this country and with the Kneisel Quartet. He will also be heard here in recitals. Mr. Bauer will play the Mason & Hamlin piano exclusively, as he did last season and as he has been doing on his Holland tour.

Philip Hale is the author of the subjoined biographical sketch of Bauer, published in the *Musical World*:

Occasionally a pianist comes to America without flourish of trumpets, beating of drums and general alarm without. He comes, is heard and conquers by the display of art and temperament. Such a pianist is Harold Bauer.

Mr. Bauer is not a man whose life is enwrapped in legendary mists. The story of his career is a simple tale of indefatigable, conscientious work. He was born in England in 1873 of mixed parentage; his father was German by birth, his mother English. As a child he showed musical instinct, and he began as a violinist. He played in public when he was nine years old. Although he had studied the piano, he did not dream of a career as a piano virtuoso, until Paderewski heard him and urged him to devote himself exclusively to the piano. It was in 1892 that Mr. Bauer went to Paris to study with Paderewski. No doubt the latter was of assistance to him; but Mr. Bauer in a great measure is self-taught. A man of sensitive, receptive, analytical mind, of liberal knowledge and shrewd reflection, he worked out his own salvation. In 1893 he made his début as a pianist in Paris, and for the last eight years he has called that city his home, but he has traveled extensively and given concerts in Germany, Spain, the Netherlands, Austria, Russia, Sweden. His first appearance in America was at Boston, December 1, 1900, when he played, with the Symphony Orchestra, Brahms' Concerto in D minor. * * *

The great pianist should be a heaven-born poet, with full mastery of expression. He should not bluster in passion; he should not be extravagant in metaphor; he should not be sentimental in sentiment. And his touch should woo, should command. Here enters color. Here enters mastery of the pedals.

He should be an interpreter, not merely a speaking tube. He should have individuality, but he should not stand between the composer and the hearer. Never should he deliberately attempt "to make the bourgeois sit up." Never should he be obsequious in the presence of a composer.

Mr. Bauer has displayed all these qualities.

The following excerpts from critiques of Bauer's playing in Spain in October are of interest:

Bauer's style has a personal element, giving each composer his particular and specific imprint. This is also the reason why his interpretation of the classics, and more so still of the modern composers, is always full of interest and keeps one's attention wide awake.

The study in C minor of Chopin and the "Mephisto Valse" of Liszt were greeted with the greatest applause. In both compositions he showed a surprising execution. The applause which followed the second composition appeared to be almost endless, and he played his encore, the "Cavalcade" of the "Walkyrie," with extraordinary brilliancy and positiveness, and added as an extra encore the scherzo of Mendelssohn.

The fame which the English pianist Harold Bauer enjoys caused the Teatro Principal to be filled with his friends and admirers. When he appeared on the platform he was greeted by a vehement applause which repeated itself at the end of every piece. Bauer terminated this previous concert with an Air de Ballet of Gluck-Saint-Saëns, played in a marvelous manner, and with an incomparable execution superior to anything we have ever heard in Barcelona, and which brought him a great and well merited ovation.

Here are some Boston and New York criticisms:

In the slow movement of the Beethoven Sonata the tone seemed to drop from the pianist's fingers like so many pearls. But this was only one of the charms of Mr. Bauer's playing. Another lay in this, that he made the listeners entirely oblivious of questions of technic. But his greatest claim to distinction lay in the way in which he infused emotion into the music—emotion now tender, now passionate, rising in surging waves to a thrilling climax. After the dry, languorous playing we have heard in our concert halls, Mr. Bauer was as refreshing as a shower bath in August. And the applause—how different is the spontaneous outburst which follows the emotional playing of emotional music from the hesitating, dutiful applause which follows a merely intellectual interpretation of merely intellectual music.—Henry T. Finck, in New York Post, December 19, 1900.

He is a musician for whom the message of the composer is the primary consideration. There is a violin timbre in his touch, the warmest and most mellow heard here since Paderewski. His ten fingers sing, sing in velocity passages, chant in cantilena, and to top all there is strong mentality, a sense of just historical values, and a color sense that at times becomes overpowering; at times suggests Pachmann in his most sensuous moods. Yet he is him-

self, and ever the sound, well-balanced musician. His success is unequivocal.—J. Huneker, in New York Sun, December 21, 1900.

His first recital showed that he was a most accomplished musician as well as a virtuoso of the very first rank. He is not merely a draughtsman, although he draws finely; he is a rich colorist, a master in the art of mixing tonal colors. He has great power, but in the stormiest passages his tone is always musical, and there is a suggestion of reserve force. He is an unusually intelligent player.—Philip Hale, in Boston Journal, December 23, 1900.

His playing of the Bach Prelude and Fugue was wonderful. I have long been waiting to hear some one play the Fugue—the "Polka" Fugue—in just that way: in a sufficiently slow tempo to give the theme its sly, roguish wink. Here was fugue playing of the very best sort, making the voice-leading perfectly clear and distinct, yet without that over-insistence upon subject and response which seems to take for granted that if these are heard all that is needful is done. In Brahms' F minor Rhapsody the pianist opens endless vistas of poetic imaginativeness. He made you feel the vastness of the thing.

Upon the whole, Mr. Bauer not only continues to make good all the implied promises of his first playing here, but seems to go from good to better. A most satisfying, soul-filling player, mindful alike of the claims of both the bodily and the mental ear.—W. F. Athorpe, in Boston Transcript, December 26, 1900.

Mr. Bauer still further increased the high opinion of his powers and his refined musical taste that his early performances here excited. Of all players who have visited us of late, he must be accorded a special distinction as the musician's player. It is unalloyed delight to listen to him, not only for the perfection of his technic, the beauty of his tone, his utter freedom from anything resembling mere display for the sake of stimulating the applause of the unthinking, his refraining from forcing the tone of the instrument, and his thorough artistic reserve generally, but for the largeness and intellectuality of his style, and the sincere musicianly quality that is exceptionally characteristic of his playing.—Ben Woolf, in Boston Herald, December 26, 1900.

The criticisms from Holland will also be read with interest:

For several seasons Harold Bauer has been a regular guest among us.

Each year his appearance has been for me the most beautiful and the most joyful moment. When the door of the small concert hall opens, and the attractive, simple, young face of this man appears, it seems to me as if all the fragrance of the oak leaves of spring were coming toward me and I seem to feel the gigantic strength of the oak, adorned with the young leaves resplendent in unblemished freshness and beauty. * * * Then I realize how his fresh and unspoiled spirit, living in a young and sound body, begins to work, how his great mental power convinces me beyond any possible doubt of the undeniable truth of all that he says. Then, too, do I realize that nature has bestowed indeed much on him, but that he increases the talents with which nature has so richly endowed him, and that he never neglects his gifts; that he does not put himself above the public, but endeavors to raise it to his own height and standing in order to become one with his hearers in the enjoyment of his art. * * * After the Sonata of Beethoven I knew full well that Harold Bauer is the greatest pianist.—Amsterdam Echo.

The Beethoven Sonata in A major, op. 101; the Bach Prelude and Fugue in C sharp, the Rondo in C major, the "Perpetuum Mobile" of Weber, the Liszt Etude in F minor, the Schumann "Kreisleriana," the Chopin Scherzo in C sharp minor, Etude in C minor and Prelude in F minor, were the works in which Harold Bauer was heard and admired yesterday. We are aware that this great artist is equal to the very best pianists, and yet he has made a greater impression than ever before in the Sonata of Beethoven and in Bach's Fugue.

Regarding the technic of this great artist, we need not lose a word. What he wants to do he can. * * *

In the first part of Beethoven's Sonata Bauer produces, as if by enchantment before our imagination, the disposition of a young, innocent and simple mind, of a mind that is still susceptible to all that is impressive and tender, and that tenderness is the fundamental note which gives the whole movement its character.

In the second part, life with all its fullness asserts its rights; the youthful and tender mind is tossed about in the storms of life; it must take up its trouble with the world, and it must learn how to fortify itself against the vicissitudes of life. * * *

In the last allegro the great work has been brought to an end. We no longer hear the utterances of a young, natural and tender mind; the soul has passed through all the strifes of life and is resting now in the peace that follows the sinister battle. Bauer's noble interpretation of Beethoven's masterpiece was convincing and final.—News of the Day, Amsterdam.

Julia C. Allen has charge of the violin department at the Powers-Alexander studios, and has already quite a class in this her first season. She comes here regularly from Scranton, Pa., where she is exceedingly busy with violin students at the Southworth Studios of Music. She has also a large class in Wilkesbarre.

GREGORY HAST'S NEW YORK DEBUT.

GREGORY HAST, the English tenor, made his New York début at Mendelssohn Hall, Monday afternoon, in a program of twenty-one numbers. A large audience greeted the artist, and among those who applauded him were the leading singers and musicians of the metropolis.

The list of songs presented by Mr. Hast showed a wide range of schools, and at the same time established the singer as an artist of uncommon taste. His program follows:

Es hing der Reif..... Brahms
Die Mainacht..... Brahms
Lockruf..... Rückauf
Ein Ton..... Cornelius
The Self-Banished (old English)..... Dr. Blow
Ma Mie (old French)..... (Arranged by A. L.)

How Deep the Slumbers of the Floods..... Löwe
(Arranged by A. L.)

Ich wanderte unter den Baumen..... Schumann
Minnelied..... Brahms

Gone { From Tennyson's Songs of the Wrens. } Sullivan (1870)

The Letter { Songs of the Wrens. } Goring Thomas

Le Baiser..... Goring Thomas
Phillis Has Such Charming Graces (old English)..... Anthony Young (1625)

(Arranged by Lane Wilson.)

Rose Kissed Me To-day..... Dal Young
Ye People Rend Your Hearts (from Elijah). Mendelssohn
(By desire.)

If With All Your Hearts (from Elijah)..... Mendelssohn
(By desire.)

She Is a Maid of Artless Grace..... Taylor

Immortal Love (MS.)..... Arthur Nevin

O Were My Love Yon Lilac Fair..... Somerwell

The Sands o' Dee..... O'Neill

Roses in the Garden..... White

Mr. Hast possesses that rarest of all voices, a real tenor, very sympathetic, true and sweet and even in all of the registers. But even if nature had blessed him with a voice less beautiful in quality, his singing would place him at the top of concert and oratorio singers everywhere, as it has done in England. His distinct enunciation, correct phrasing, sincerity, all commend him, and with this all he has that gift from the gods—temperament, but it is temperament under good control.

The Brahms and Schumann songs proved a revelation as Mr. Hast sang them. It is doubtful if "Die Mainacht" and the "Minnelied" of Brahms were ever more beautifully sung here. The "Monotone," by Cornelius, or as it is in the original German, "Ein Ton," all sung in the one note of B natural, showed the purity of the singer's voice and his poetic instinct. In the recitative and aria from Mendelssohn's "Elijah," Mr. Hast arose to great heights, but that was expected after what the London critics have said about his singing.

In all of the English songs Mr. Hast evoked the heartiest of applause, for in them he gave the poetic sentiment that value which appeals especially to women. Several ladies in the audience removed their gloves in order that their applause might be more emphatic. The manuscript song by Arthur Nevin, "Immortal Love," was demanded. Nine of the twenty-one songs in Mr. Hast's program were sung for the first time in New York. The novelties and unfamiliar compositions were "Lockruf," by Rückauf; "The Self-Banished" (Old English), by Dr. Blow; "Gone" and "The Letter," by Sullivan; "Phillis Has Such Charming Graces" (Old English), by Anthony Young; "Rose Kissed Me To-day," by Dal Young; "She Is a Maid of Artless Grace," by S. Coleridge Taylor; "Immortal Love," by Arthur Nevin, and "Roses in the Garden," by Norman O'Neil.

Victor Harris at the piano played Mr. Hast's accompaniments with taste and always with intelligence. Recalled enthusiastically after the closing song, Mr. Hast returned and brought Mr. Harris on the stage with him to share in the ovation.

Mr. Hast's appearance has been one of the successes of the season.

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PHILADELPHIA, November 14, 1901.

FOR the past few years there has been a tacit understanding in Philadelphia that as soon as the Boston Symphony Orchestra has given its first concert the musical season shall be understood to have commenced, and not till then. All that goes before is as the tuning of the instruments before the concert begins. It is to be sincerely hoped that the whole season may shine out with something near the brilliancy of this first concert given on Monday evening, November 4. The program was as follows:

Tannhäuser—Overture, Bacchanale and scene between Tannhäuser and Venus from the first act (Paris version).
Die Meistersinger—Walter's Prize Song.
Die Götterdämmerung—Siegfried's parting from Brünnhilde. Siegfried's Death. Funeral March. Closing Scene.

Both this concert and the one on the Wednesday evening following have already been heard several times this year in other cities, so I do not propose to speak about them at any length.

It is difficult to conceive a more artistic reading of the "Tannhäuser" Overture than that of Mr. Gericke on Monday evening. Seasons come and seasons go, but this overture still remains one of the most glorious and entrancing of orchestral works. If anything the orchestra has always erred on the side of intellectualism, but there was no trace of this at the opening concert. The woodwind was particularly well handled. In the four grand scenes from "Die Götterdämmerung" Fräulein Ternina sang magnificently. Her voice filled the building, but never lost a whit of its mellowness. Ellison Van Hoosier, who sang with Ternina in the "Tannhäuser" and "Siegfried" music, was also in splendid voice. The Academy of Music was crowded. There was not a single seat available and very little standing room.

At the second concert on Wednesday the audience was only half as large. Two concerts only two days apart seem to be more than the musical digestion of Philadelphia can take care of. Unfortunately the itinerary of the orchestra prevents any change being made in this respect. The program was:

Overture, Richard III, op. 68.....Volkmann
Concerto for 'cello and orchestra.....Lalo
Symphonic poem, No. 7, Festklänge.....Liszt
Symphony in A major, No. 7, op. 92.....Beethoven

Smith and De Koven have written a sequel to "Robin Hood," and, like most sequels, it were better left unwritten. It is called "Maid Marian," and was produced for the first time on any stage by the Bostonians at the Chestnut Street Opera House on Monday, November 4.

NOVEMBER 16, 1901.

The management of the Philadelphia Orchestra has announced the engagement of the following players for the season of 1901-1902:

VIOLINS—Elkan Kosman, concertmeister, holder first prize, Paris Conservatory; Jan Koert, late of Walter

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Damrosch's orchestra; Cornelius Frank, born in Mannheim; Benno Schuch, born in Vienna; Alfred Lorens, pupil of Hans Sitt, Leipzig; Anton Korb, born at Carlbad, studied at the Vienna Conservatory under Green; Florena Werner, pupil of Arno Helf and Brodsky, Leipzig Conservatory; Jules de Boer, of Amsterdam; John Witzeman, of Philadelphia, pupil of Schradieck, Broad Street Conservatory; Julius Falk, of Philadelphia, pupil of Schradieck; S. Abas, of Amsterdam; H. Van der Beemt, of Amsterdam; Julius Scheel, brother and pupil of Fritz Scheel; Alfred Speil, of Hamburg; Harry J. Hornberger, pupil of Schradieck; Franz Benetzer, member of Tonkunstler Orchestra, Berlin; M. Shorbow, of Philadelphia; Walter Barchiwitz, member of Tonkunstler Orchestra, Berlin; H. Warner, of Philadelphia; Herman Hellen, of Philadelphia; Erick Hahn, from Philharmonic Orchestra, Berlin; Franz Popperl, from Carlsbad Court Orchestra, also bassoon player; George Zapp, of Berlin; Paul Filsack, from Hamburg Philharmonie, also clarinet; George Kresse, of Amsterdam, also bass clarinet; David Dubinski, pupil of Schradieck, Broad Street Conservatory; L. Wertheim, of Amsterdam, member of Concertgebouw Orchestra; L. Starzinsky, of Court Orchestra, Berlin, and Glasgow Orchestra, Scotland; John Rhodes, of Philadelphia; Hugo Carow, of Philadelphia; D. R. Wells, of Philadelphia, and Heinrich Lucas, from Concertgebouw, Amsterdam.

VIOLAS—C. Haferburg, member of Tonkunstler Orchestra, Berlin; Clarence Fogg, pupil of Schradieck, and Max F. Weninger, of New York, also bassoon.

VIOLONCELLOS—William H. Eban, formerly of Walter Damrosch's Orchestra; D. H. Ezerman, of Amsterdam; John Messeas, member of Concertgebouw Orchestra, Amsterdam; William M. Wells, of Philadelphia; Rudolf Grossman, member of Tonkunstler Orchestra, and S. H. Cuffman, of Philadelphia.

SUB BASSES—Karl Querengaesser, member of Kaim Orchestra, Munich; Paul Planert, member of Berlin Philharmonic Orchestra; Albert Hasee, member of Court Orchestra, Rugenhall; Paul Rahmig, member of Rubenstein's Orchestra; K. Streubel, member of Court Theatre Orchestra, Leipzig; Roelof Rykman, member of orchestra, Netherlands Opera; Robert Schurig, of Philadelphia, and Nathan Cohen, of Philadelphia.

FLUTISTS—Ary van Leeuwen, born in Arnhem, Holland; played in Berlin under Nikisch; Frank V. Badolet, of Philadelphia, and J. Aschke, from Philharmonie, Berlin.

REEDS—Karl Stiegelmeyer, oboe, from Philharmonie, Hamburg; Peter Henkelman, oboe and English horn, member of Concertgebouw; Albert Rensch, oboe, of New York; Fritz Dieterichs, clarinet, of Hamburg Philharmonie; Georg Munsch, clarinet, from Berlin Philharmonie; Richard Kruger, bassoon, member of Philharmonie; Achille Heynen, bassoon, from Brussels Conservatory.

HORNS, TRUMPETS AND TROMBONES—Max Pottag, French horn, from Hamburg Philharmonie; Karl Klupp, first horn, Court Theatre, Wiesbaden; Karl Schinner, horn, pupil of Ketz Conservatory, Cologne; Aug. Bender, trumpet, first trumpet with Symphony Orchestra, San Francisco, under Fritz Scheel; Paul Hanake, trumpet, from Vienna Court Theatre; Julius Vogel, trombone, from Philharmonie Orchestra, Helsingfors; Dechert, trombone, from Philharmonie, Hamburg; Ernest Wagner, trombone, from Court Orchestra, Munich.

TYMPANISTS—Emil Kresse, from Kaim Orchestra, Munich; Alfred Friese, member of Leipzig Orchestra.

HARPIST—Professor Kastner, of Tonhalle Orchestra, Zurich.

At the first concert given by the Kneisel Quartet in Witherspoon Hall, on November 11, the following was the program:

Quartet in D major, op. 64, No. 5.....Haydn
Quartet in D major.....César Franck

Quartet in F major, op. 59, No. 1.....Beethoven

HENRY I. MAGEE.

THE LEONORA JACKSON TOUR.

THE Leonora Jackson tour is a brilliant success. With so famous a star as the violinist herself at the head; with two such gifted and popular artists as Harry J. Fellows and William Bauer assisting, and with the thorough work and zealous desire to please all patrons which is characteristic of Miss Jackson's management, it is not surprising that a solid tour is being booked. Miss Jackson's dates have been taken solidly from early October to the latter part of December, a great list of bookings from Michigan to Maine and back through Pennsylvania to Washington for Christmas, not a free day remaining except Sundays. Her dates in the West and South and on the Pacific Coast are filling rapidly, and the indications are that last year's brilliant record of 160 concerts will be fully duplicated. It goes without saying that Leonora Jackson receives enthusiastic ovations wherever she appears. Harry J. Fellows and William Bauer are also great favorites.

Obituary.

Constantine Orro Weber.

CONSTANTINE ORRO WEBER, a German musician who has lived in New Orleans since 1865, died in that city last Friday. He was fifty-seven years old. As composer and manager Mr. Weber made a name for himself in the South. The deceased was a graduate of the Dresden Conservatory of Music.

Unni Lund.

MISS UNNI LUND, instructor of vocal music at Syracuse University, died last Saturday of anemia. She was born in Christiania, Norway, thirty-five years ago, and had made some reputation as a concert singer.

Charles Baumann.

CHARLES BAUMANN died a few days ago at his home in Baltimore, of Bright's disease. He had been ill for some time and his death was not unexpected. Mr. Baumann was a prominent figure in musical circles throughout the city, and had played with the various symphony orchestras there.

JULIAN PASCAL'S RETURN.—Julian Pascal, the pianist, has returned to New York with his family, and it is his purpose to remain here permanently. Mr. Pascal spent the summer at his old home in Bridgetown, the capital of Barbados. During the summer he gave recitals in Barbados, Jamaica and Trinidad. As soon as Mr. Pascal arrived at Bridgetown he was welcomed by the Governor, Sir Frederick Hodgson, who bestowed upon him unusual attention and made him his guest at the Government House. Mr. Pascal's first recital attracted a large audience of musical people, and his second recital drew more people than could gain admission into the hall. At Kingston the pianist achieved equally as brilliant a success. Mr. Pascal repeated his success in Port of Spain, Trinidad, where he entertained an audience made up of English, German, French and Spanish. When Mr. Pascal reached this town he found that everybody was mourning for President McKinley. As a tribute to the dead President of his adopted country Mr. Pascal opened his recital with Chopin's "Funeral March." No sooner had the pianist struck the first chord than the Governor of Trinidad, Sir Alfred Moloney, gave the signal to the audience, which at once rose and remained standing until the last measure had been played. After giving three recitals in Trinidad, Mr. Pascal returned to Bridgetown, where he gave his farewell concert, under the patronage of the Governor and his lordship the bishop, a very large audience being present.

Just before he left New York, May 25, Mr. Pascal placed in the hands of the John Church Company the manuscript of "God's Love Divine." Upon his return he was informed that the composition had won a quick success, a large number of copies having been sold.

Mr. Pascal has resumed his piano teaching in his studio, Steinway Hall. It is his purpose to give several recitals in New York and neighboring cities this season.

ADELE LAEIS BALDWIN AND THE YERSINS.—Mrs. Baldwin has issued cards for an illustrated lecture, in English, by the Misses Yersin for Thursday (to-morrow), Carnegie Hall, at 3 o'clock.

SONGS THAT SINGERS ARE SINGING

ADDISON F. ANDREW'S "Oh, a Day of Spring" (.40); FREDERIC FIELD BULLARD'S "A Stein Song" (.50); CARL BUSCH'S "Remembrance" (.40).

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Cole, Rossetter G.	"Auf Wiedersch' n"	.40
Berwald, W.	"Love's Whispers"	.50
Fisher, Wm. Arms	"Gae to Sleep"	.50
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Frey, Adolf	"A True Love Song"	.40
Hadley, Henry K.	"Der Astra"	.40
" "	"I Plucked a Quill"	.40
Hammer, Marie von	"A Rose Once Grew"	.40
Hopekirk, Helen	"O Can Ye Sew Cushions"	.40
Hyatt, N. Irving	"The Spring of Love"	.50
Koevesky, M. L.	"I Know Not Why"	.50
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Sprites of the Glen.....
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Concert Polonaise. Piano.....Louise Unsworth Cragg, Detroit Conservatory, Detroit, Mich.
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Interpretation. Song.....
Ashes of Roses. Song.....
Sweetheart, Sigh No More. Song.....
My King. Song.....Miss Bertha Staples, Revere, Mass.
My Heart at Thy Sweet Voice (from Samson and Delilah).....Edward Stuart, Truro, N. S.

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Fourth Sonata (Keltic), for piano. Detroit Conservatory, Detroit, Mich.
Concert Etude, op. 36, for piano (Mrs. Louise Unsworth Cragg, Detroit, Mich.)
Clair de la Lune, op. 37 (piano). George Schneider, Cincinnati, Ohio.
Dans le Hamac, op. 37 (piano).
Danse Andalouse, op. 37 (piano).
To a Wild Rose. Piano.....Miss Mabelle Sawyer, Bangor, Me.
Songs, op. 58—
Constancy.....Miss Guli Hack, A. R. C. M.
Sunrise.....
Merry Maiden Spring. University of Adelaide, Adelaide, Australia
Thy Beaming Eyes. Song.....Music Students' Club, Davenport, Ia.

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Love's Elegy.....Miss Anne Louise Daniels, San Francisco, Cal.
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Immortality.....Miss Grace R. Munson, Boston, Mass.

A collection of the easiest piano etudes is "The Pupil's First Etude Album," by Ferdinand Meyer. They are progressively arranged, and extend from a selection from Cornelius Gurlitt's op. 187 ("Same Notes in Two Hands") to an "Octave Study," a "Study in Thirds," and similar works. The volume is of fifty-five pages, and contains fifty-two compositions. These compositions represent more than twenty composers. The volume will prove helpful to teachers used alone or in conjunction with a more or less definite course of study. The pieces are short (none is longer than two pages), and

represent the principal hand and rhythmic problems. At the end (four pages) there are scales and chords in all the major and minor keys, each with a cadence group.

"Summer Dreams" is the title of the six new piano duets by Mrs. H. H. A. Beach. They are for medium grade playing, admirably prepared, very musical, and they make an appeal to the earnest pupil that makes for the cultivation of refined taste. The titles are imaginative—"The Brownies," "Robin Redbreast," "Twilight," "Katydid," "Elfina Tarantelle," "Good-night."

"Me." A Cycle of Songs. Text from "A Child's Garden of Verses," by Robert Louis Stevenson, has been set to music by Thomas G. Shepard. Melodically these songs are simple and natural. The piano is used independently. The poems, selected from the ever-improving volume of Stevenson's, are "Foreign Lands," "The Land of Counterpane," "My Shadow," "The Lamplighter," "My Ship and I," "Farewell to the Farm."

EMMA NEVADA.

The Prima Donna and Her Company Arrive on the St. Paul—Their Long Tour About to Begin.

Emma Nevada, the celebrated prima donna, arrived on the St. Paul last Saturday. With her came the following members of her concert company: Dr. Raymond Palmer, manager; Pablo Casals, violoncellist; Leon Moreau, pianist, and M. Maquarre, flutist.

A number of the singer's friends were at the dock to meet her upon the arrival of the St. Paul and she was given a cordial welcome. As she stepped down the gang plank Madame Nevada looked the picture of health. The passage across the Atlantic had been smooth and she was not seasick one minute.

"I have a vivid remembrance of my experience when last I landed in New York," said Madame Nevada. "Then I was so ill that I had to be taken in a carriage to my hotel. Now I am perfectly well and feel in excellent condition for the long tour that lies before me."

The members of Nevada's company enjoy a very high European reputation, but never before have they visited the United States. They come with the warmest commendation of the foremost critics in Europe.

Leon Moreau, the pianist, ranks among the greatest of the French pianists. He has played frequently in France, Spain, Portugal and England, and his success has been unequivocal. Moreau is not only a pianist of great ability, but an excellent composer as well. He collaborated with Charles Lamoureux in the production of "Tristan and Isolde," and won great distinction on account of his ripe musicianship. Some of his larger works, such as his piano concerto and his symphonic poem, have received the unqualified approbation of the most discriminating critics and the most distinguished pianists. But for his coming to America Moreau would have played this concerto in London and Paris this season. As a pianist Moreau exemplifies the elegance of the French school. His technic is adequate and his musical scholarship is undoubted. It is confidently expected that he will during this tour through America duplicate his transatlantic successes.

Another *notus homo* to the American public is Pablo Casals, the violoncellist. He is a protégé of the Queen Regent of Spain, and has received no less than four royal decorations. He has also been decorated by the King of Portugal. Casals has played with success in all the musical centres of Europe. He played for the Prince of Wales only a few weeks before Queen Victoria's death, and later was summoned to the Queen's palace. He so charmed Queen Victoria that she bestowed upon him a costly gift. He was the last musician who was in the Queen's presence. At the Crystal Palace concerts in London Casals appeared as soloist, and won the praise of audiences and critics.

Maquarre, the flutist, is esteemed as one of the greatest flute players in Europe. He was a prize pupil of the Paris Conservatoire, and subsequently achieved a great reputation as a soloist.

Heathie Gregory, the young basso, is too well-known to need any extended comments here. His work last season stamped him as an artist.

To-morrow Madame Nevada and her company will leave New York for Boston, where their tour will begin. They will appear in the Colonial Theatre in that city the night of November 26.

THE NEW HUSS SONATA.

A T the concert of the Kneisel Quartet, Tuesday evening of last week, the novelty was a Sonata for violin and piano, by Henry Holden Huss. This work, still in manuscript, was heard here for the first time, and confirmed the impression made by other works of the same composer, namely, that he has something to say. In addition to this he boldly departed from the usual manner of saying it, casting convention aside and preferring his own idea of presenting his subject.

The scheme upon which this work is built is that of a certain thematic unity, joining the several movements and welding them into a closer whole by a careful treatment

of theme, which, either in its entirety or as a reminiscence, recurs in the different movements.

In carrying out this plan Mr. Huss succeeded. And so well did he choose his subject that it was easily recognizable in whatever form it appeared.

Altogether the work is very pleasing, and as special features there stand out the first theme, an irregular melody of wild beauty, and the second one of the Andante, a tender, singing cantabile. The composition is in three movements: Allegro, Andante (with an alternating Presto) and Allegro.

The composer played the piano part, and made interesting that usually thankless portion of the task. By its applause the audience testified its appreciation of the composition.

FERDINAND CARRI'S RECITAL.

THE forthcoming tour through the United States of several famous violinists from abroad have stimulated our local violinists and put them on their mettle. Already this season they are showing unusual activity.

For many years Ferdinand Carri has been esteemed as one of the leading violinists of New York, and he holds a very large following. Within the past two or three years, however, he has but infrequently appeared before the public. It is his intention to do much playing this season. The first in a series of recitals which he will give in Knabe Hall this winter took place last Tuesday night, and was attended by a large and musical audience. In the hall were many of the professional and amateur violinists of New York and Brooklyn.

The following judiciously arranged program was gone through without hitch or omission:

Sonata.....Le Clair
The Language of Flowers.....Hermann Carri
Canzonetta.....Godard
Larghetto.....Nardini
Le Labyrinth de l'Harmonie.....Locatelli
Concerto No. 1.....Paganini
Cadenza by Ferdinand Carri.

Air on the G String.....Bach-Wilhelmj
Dance of the Elfs (Etude in Thirds).....F. Carri
Menuetto.....Veracini
Legende.....Bohm
God Save the King!.....Paganini

This unconventional scheme was well thought out, and afforded the violinist rare opportunities for displaying his virtuoso powers, as well as his musicianship. It is but seldom nowadays that such antique works as those of Le Clair, Nardini and Locatelli are heard. Mr. Carri deserves praise for reviving them. He revels in the classics of the old Italian masters, and is a loyal adherent of Paganini, having been a lifetime student of his works.

While Mr. Carri played the entire program in masterly style, evoking great enthusiasm and winning many encores, he was distinctly at his best in the Paganini Concerto (No. 1), his own cadenza being a marvelous performance. It may be said with truth that in this recital Mr. Carri was at his best and rose to a high point. He played his famous Maggini, known as "Jupiter," which is beyond doubt one of the most valuable Magginis in existence. Mr. Carri was assisted by his brother, Hermann, who played the accompaniments with good judgment and refined taste.

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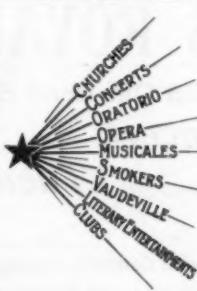
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